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REMARKABLE BINDINGS

IN THE

BRITISH MUSEUM.

REMARKABLE BINDINGS

IN THE

BRITISH MUSEUM

SELECTED FOR THEIR BEAUTY

OR HISTORIC INTEREST

AND DESCRIBED BY

HENRY B. WHEATLEY

Fellow of the Society of Antiquaries

London

SAMPSON LOW, MARSTON, SEARLE, AND RIVINGTON

Paris

GRUEL & ENGELMANN, 418 RUE SAINT HONORÉ

1889

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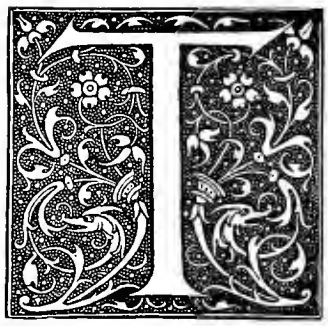
PREFACE.



THE sixty-two representations of book-covers given in this volume have been chosen, with the kind permission of the Trustees, from the rich collection at the British Museum for two separate reasons: first, to show fine examples of the art of bookbinding during more than three centuries; and secondly, to reproduce, as nearly as possible, books of historic interest—especially the embroidered bindings that once belonged to the Kings and Queens of England, and the charming designs which were so carefully elaborated for noted collectors by the craftsmen of Italy and France.

Several bindings belonging to the Museum which are of great interest have been unwillingly omitted from this volume because age and continual use have destroyed their beauty beyond the reach of the most careful expert at reproduction; and it must be remembered that the books themselves have not always been under the tender care of the authorities at the British Museum.

The title-page of this book bears my name, and I am responsible for the letter-press, but the inception of the book is due to Mr. JOSEPH CUNDALL, who arranged its

plan and worked out its details. It seems to me singularly appropriate that he who was among the earliest to direct public attention to this beautiful branch of art, by his paper delivered before the Society of Arts in November, 1847, should be the actual producer of this the latest-born of a long series of handsome works on Bookbinding.

I do not think that this short preface can be more appropriately closed than by the expression of our grateful thanks to the Trustees and to the Principal Librarian of the British Museum, to the Keepers of the Department of Printed Books and Manuscripts, and to the officers of those Departments, who, as is their wont, have given their valuable and ready assistance to us. To Mr. W. Y. Fletcher, Assistant Keeper of the Printed Books, whose extensive and profound acquaintance of the subject is well known, our especial thanks are due. I wish also to express my particular thanks to Miss Seton (of the Royal School of Art Needlework), to whom I am indebted for the technical details in the description of the Embroidered Bindings, the understanding of the intricacies of which can scarcely be expected from a man.

H. B. W.

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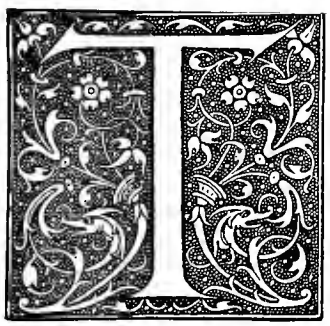
The Photographs of the Bindings were taken at the British Museum by Mr. L. B. Fleming, by the ortho-chromatic process, and were printed in monotint by Messrs. Aron Frères of Paris, under the superintendence of M. Léon Gruel.

INTRODUCTION.



THE British Museum was not founded until the middle of the eighteenth century, and the Library attached to the institution may therefore be considered as modern by the side of the National Libraries of some of the countries of the Continent.

From one point of view, however, it would be a mistake to consider the Library of the British Museum as a modern one, for the Royal Library containing the collections of our Kings and Queens from Henry VII. downwards was added to the other collections of the British Museum by Letters Patent of George II. in 1759.

This is not the place to treat of the Library of the British Museum as a whole, and it is only necessary here to point to its distinguished position as containing a most magnificent collection of historical bindings. The Old Royal Library possesses a matchless series of English bindings such as can be seen nowhere else. Whatever artistic talent existed in the country was sure to be enlisted in the service of our kings and queens, most of whom seem to have exhibited considerable taste in the decoration of their books.

The English binder has hitherto been too much ignored, and it is to be hoped that the publication of so many fine examples of his handiwork in this volume will help to place him in his proper position in the history of the art.

The Old Royal Collection may be said to have been founded when Henry VII. acquired the beautiful series of vellum-printed works produced at Paris by Antoine Vérard. These volumes are among the choicest treasures of the Printed Book Department, although unfortunately they are not in their original bindings. Henry VIII. did not spend so much money upon his books as upon some of his other luxuries, but still he had a fair library for the time. In a list of the furniture of his palaces the highest library is said to contain 330 volumes, which are described in a very summary manner as "xxxi. bookes covered with redde," "liii. bookes covered with leather," * etc. Henry had distinct libraries at his different palaces. Edward VI. had those about him who were interested in the growth of the Royal Library, and the additions made to it in his reign were largely due to Sir John Cheke, through whose influence the great scholar, Roger Ascham, was appointed librarian.

Some fine bindings were added in Queen Elizabeth's reign; but those in leather seem to have been overlooked by the traveller, Hentzner, who visited the library at Whitehall in 1598. He wrote that it was well stored with Greek, Latin, Italian and French books, "all bound in velvet of different colours, although chiefly red, with clasps of gold and silver, the covers of some being otherwise adorned with precious stones."

Very great honour is due to James I., who must have spent large sums on the ornamentation of his books. He thoroughly

* *Retrospective Review*, Series II. vol. i. p. 334.

appreciated the finest French art, and his patronage exerted immense influence upon the improvement of the English taste in binding. He did not introduce a mere imitation of the French style, but adapted new ornaments—thus he covered the sides of his books with the thistle, which form a very effective ornament (see Plate XLIX.), and he obtained an excellent side by the repetition of the trident of Britannia (see Plate XLVIII.). Henry, Prince of Wales, did not exhibit the taste of his father, although his bindings are of considerable variety and interest. He purchased the books of John, Lord Lumley, who died in 1609, and this purchase, after the Prince's death, was incorporated with the Royal Library.

Charles I. added to the Library; but during the period of the Civil Wars the books were in considerable danger, and Hugh Peters has the credit of saving them from dispersion. Subsequently Bulstrode Whitelocke accepted the office of Library Keeper (with power to appoint a deputy), and he was chiefly induced to do so by the persuasion of the great Selden, who, according to Whitelocke himself, "swore that if I did not undertake the charge of them, all those rare monuments of antiquity, those choice books and MSS., would be lost; and there were not the like to them, except only in the Vatican, in any other library in Christendom."*

After the Restoration, many of the additions to the Royal Library were presentation copies to the Sovereign, and most of these books were handsomely bound; but the Library was not neglected, and many good books were added to the collection. They show that the binder's art still continued to flourish in England. Plate LVI. exhibits a volume of singular beauty, which was bound in the reign of Charles II.

* *Whitelocke's Memorials*, 1732, p. 415, quoted by Edward Edwards (*Memoirs of Libraries*, vol. i. p. 421).

When the great scholar Bentley accepted the appointment of Royal Librarian in 1694, he at once set to work to enforce the copyright privilege, with the result that he obtained about 1,000 volumes for the Library. When it was handed over to the nation, it is said to have contained about 12,000 volumes, of which 10,200 were printed books and 1,800 manuscripts.

Not only is the British Museum Library rich beyond compare in the examples of English binding, but it also contains a glorious series of bindings by the greatest artists of France and Italy. Some of the finest of these are contained in the beautiful collection of Mr. Cracherode. The Rev. Clayton Mordaunt Cracherode was a lifelong collector of choice books, and the value of these may be judged by the fact that his library of 4,500 volumes was supposed to be worth, at the time of his death, about £10,000. It is hopeless even to guess what these beautiful books would fetch at the present time. This collection has had the distinction conferred upon it of being kept together as its owner left it, and the Cracherode Room contains some of the most gorgeous bindings in the British Museum. Mr. Cracherode's was a noble bequest, and the acquisition of such a library was an incident of great importance in the history of the Museum.

The Grenville Library contains some fine historical bindings, although a large proportion of that celebrated collection of books were rebound for the collector by the best binders of his day. The Right Hon. Thomas Grenville (who died in 1846) bequeathed to the nation his library of 20,240 volumes, which had cost him upwards of £54,000, and it remains in its entirety a remarkable monument to a distinguished man. The casual visitor who passes through the Grenville Room can see at a glance how splendid is the condition of the books.

The noble library of George III., which was added to the national collections in 1829, contains some fine bindings; but although the books

are in good condition, historical bindings are not a specialty of the library.

It will be seen from the series of plates in this work how rich the Library of the British Museum is in beautiful bindings; but it must be thoroughly understood that, although these sixty-two plates have been chosen for their beauty and representative character, they in no way exhaust the treasures. The many fine book-covers which remain unrepresented are as legion.

Both the Department of Manuscripts and that of Printed Books have been laid under contribution. In the former are found fine examples of bindings other than leather. Here we see how intimate was the connection of the various arts in the Middle Ages, and how similar was the decoration of books to the decoration of other objects of use and luxury. Thus in the first plate is reproduced a most exquisite piece of ivory carving, in the second a fine piece of enamel, and in the third an elegant piece of silver work.

The Manuscripts Department contains a large number of interesting old leather bindings in blind-tooling, some of them of considerable antiquity. None of these have been rendered in this volume, because it is difficult to do justice to their character in a reproduction; but the second division contains a fine series of gold-tooled bindings by English, Italian, and Spanish artists, which range in date from the reign of Henry VIII. to that of Queen Anne.

The Division of Embroidered Books consists of examples selected almost equally from the two Departments, and these examples are peculiarly interesting as exhibiting the particular proficiency of the English ladies in this beautiful art. Plate XXIV. shows a singularly fine specimen, and it is no great stretch of the imagination to suppose that this piece of embroidery was the handiwork of Queen Catherine Parr herself.

The Department of Printed Books is rich in fine specimens of blind-toolings of the early printers. The finest of these are due to the German and Dutch binders, whose designs are singularly elaborate.

The bindings of our earliest printers are certainly inferior to the contemporary work abroad. These English bindings are, however, of very great importance from the historical point of view, and they are very rare. For instance, the publications of our first printer, Caxton, are of such great value that former owners, not realising the interest of the original binding, have in a great number of instances bound these books in the best bindings of their own day, so that it is rare to find a Caxton in the covers which the printer placed upon the volume. Pynson and Wynkyn de Worde bound their books in a handsomer style than that adopted by our first printer, but for the purpose they largely introduced ornamental blocks from abroad.

Stamped Binding by Julian Notary.

Julian Notary, who flourished at the end of the fifteenth and beginning of the sixteenth century, used some handsome blocks. One of his books with two blocks stamped on the side and the printer's initials, I. N., is here reproduced.

John Reynes, the printer of St. Paul's Churchyard, bound his

books very well, so that it has become the fashion to attribute the greater number of the blind-tooled bindings of Henry VIII.'s reign to Reynes with or without good reason.

In Divisions IV. to VII. are reproduced some splendid examples of gold-tooling from the sixteenth to the nineteenth centuries. Here are glorious bindings from the matchless collections of Maioli and Canevari, Grolier and De Thou, besides specimens of the libraries of Henri III., Marguerite de Valois and Catherine de Médicis. Also several examples of the Eves—Nicolas and Clovis—two of the greatest binders of France, and one of the finest specimens of Le Gascon anywhere to be found. Among the examples of the eighteenth and nineteenth centuries we have a fine mosaic of Monnier, and the series ends with two singularly beautiful pieces of modern French binding by Duru and Thouvenin.

In representing to some extent the riches of the British Museum, this volume exhibits the limitless resources of the binders' art—resources which each age should attempt to develop. The representation of these specimens of what the old craftsmen have done should stir up in the modern craftsman a love for his beautiful art, and a desire to emulate the work of his forerunner—not by servilely copying him, but by educating his own eye with the treasures of the past, so as to enable him to strike out new designs in the true spirit of the artist and with the perfectness of the thorough workman.

BINDINGS

FROM THE

DEPARTMENT OF MANUSCRIPTS.

I.

IVORY, METAL, ENAMEL, PAINTING.

PLATE I.

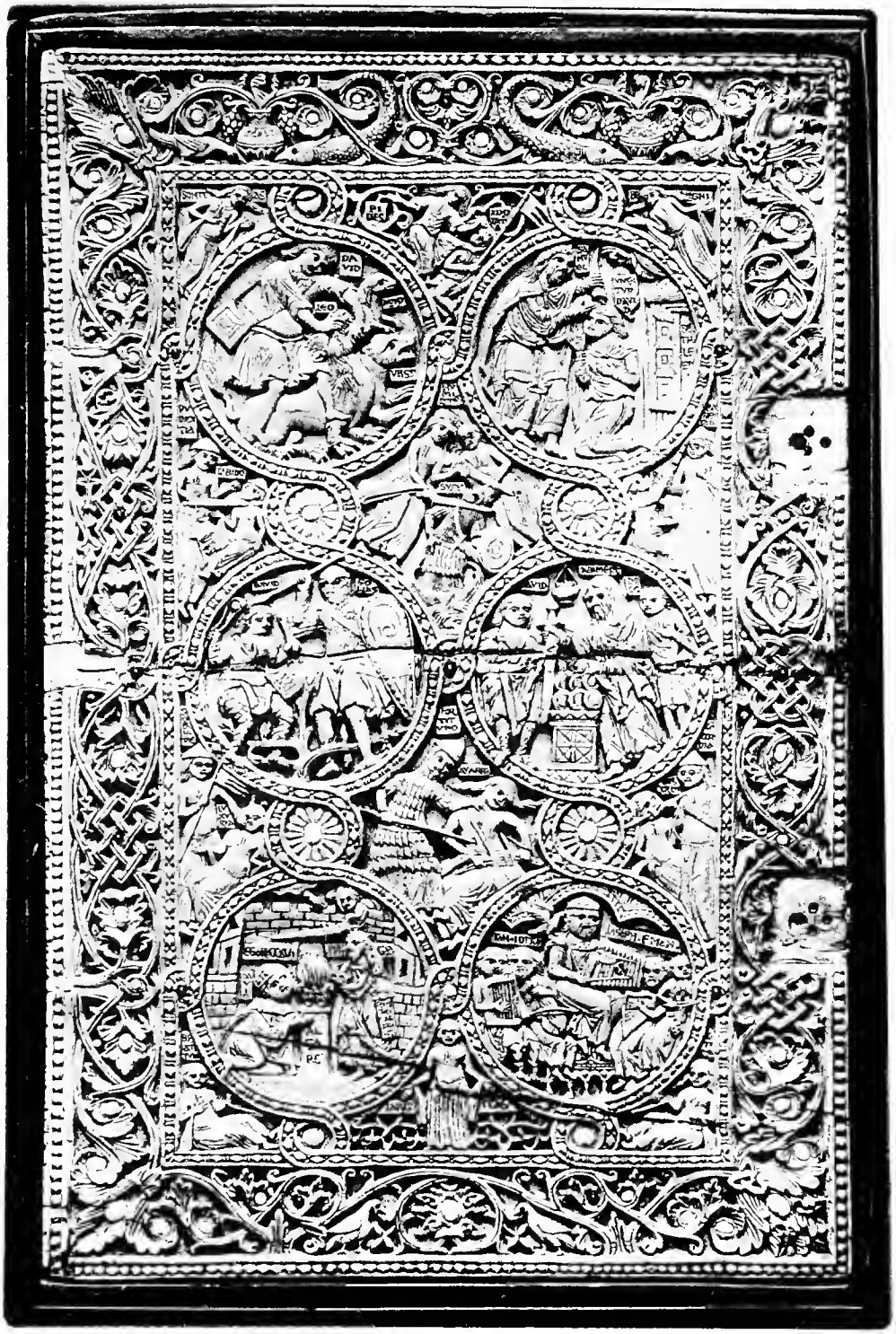
THE PSALTER IN LATIN.

WRITTEN AND ILLUMINATED FOR MELISSENDA, DAUGHTER OF BALDWIN II., KING OF JERUSALEM [1118-1131], AND WIFE OF FULK, COUNT OF ANJOU, KING OF JERUSALEM [1131-1144]. A SUPERB MS. ON VELLUM WITH MANY BEAUTIFUL ILLUMINATIONS. OCTAVO.

Egerton MS. 1139.

MONG the materials other than leather which have been used for the covers of books ivory holds a distinguished position; and no covering for a costly artistic MS. can be considered more appropriate than elegantly carved ivory harmonising in treatment with the vellum pages within.

This book, which is one of the chief treasures of the MS. Department of the British Museum, is not only a renowned MS. in a renowned binding, but it holds a prominent position in the history of art. Du Sommerard reproduced the ivory covers in the Second Series of the Album to *Les Arts au Moyen Age* (Plate XXIX.), and the vignettes in five plates in the Eighth Series (Plates XII.–XVI.), and he described them all in the fifth volume of his text (pp. 107, 162).



PSALTER OF MELISSENDA.

Written on vellum, bound in carved ivory.

Plate I.

The date of the MS. is the twelfth century; but Du Sommerard dates the exquisitely carved ivory covers much earlier, even mentioning the seventh or eighth century. The two covers are differently treated. The subjects of the six medallions on the upper cover represented on this plate are events in the life of David exemplifying the cardinal virtues, and those of the lower cover illustrate the works of mercy. Small torquoises and a few garnets are set in the ivory. It would be impossible to speak in too high terms of the beauty of the carving, and the treatment of the border is exquisite. It will be seen that the clasps which once protected the book are gone. In Du Sommerard's plate these blank places have been ornamented with leaves, and the dotted edge has been continued throughout without a break.

The back of the book is covered with an elegant piece of embroidery.

Du Sommerard states that the book formerly belonged to the Grande Chartreuse at Grenoble, and when he wrote (about 1840) it was in the possession of Dr. Commarmont of Lyons.

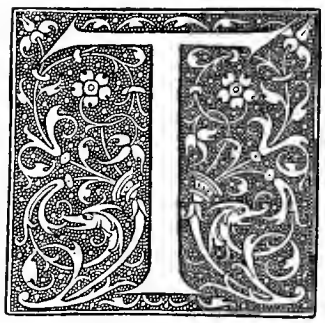
The Trustees of the British Museum purchased the volume from Messrs. Payne and Foss in 1845.

PLATE II.

THE GOSPELS OF ST. LUKE AND ST. JOHN IN LATIN.

At the end is a Table of Lessons for the Festivals throughout the year. Vellum. Written in Germany at the end of the thirteenth or the beginning of the fourteenth century; having large illuminated initials with figures introduced on fol. 2, 28, a small illuminated initial on fol. 27, and a half-page miniature with figures at the beginning of St. John's Gospel. The MS. formerly belonged to Heiningen Nunnery, in the Diocese of Hildesheim. Folio.

Additional MS. 27,926.



The binding of this book is probably contemporary with that of the manuscript itself—that is, about the beginning of the fourteenth century. It exhibits a fine instance of the use of Limoges enamel in the binding of a book. Not that this can be considered as at all an appropriate covering, for instead of protecting the book it covers it introduces a destructive element by reason of its weight. The upper cover to which the enamel is confined is half the thickness of the book, and exceedingly heavy. The lower cover is of plain leather. The centre plate of the upper cover is

GOSPELS OF ST. LUKE AND ST. JOHN. IN LATIN.

Binding of Limoges Enamel.

Plate II.

deeply recessed, and exhibits a figure of Christ with the right hand raised in the act of blessing, and the left hand holding a book. This figure is finely conceived, and gives an air of majesty to the whole design. In the four corners are the emblems of the four Evangelists. The angel with the man's face for St. Matthew, the flying eagle for St. John, the lion for St. Mark, and the calf for St. Luke—which symbols have their origin in the description of the four living creatures before the Throne of God in *Revelation*, chap. iv., verse 7: "and the first beast was like a lion, and the second beast like a calf, and the third beast had a face of a man, and the fourth beast was like a flying eagle."

The border, also of the same gold and blue enamel, is formed of leaves originally treated, and has a fine effect. It consists of four enamelled plates, joined by gilt plates to the recessed portion.

The fact that this remarkable book belonged to a nunnery in the Diocese of Hildesheim is of special interest, considering the high position held by that locality in the history of art.

The volume was presented to the British Museum by the Executors of the late Mr. Felix Slade in 1868.

PLATE III.

EVANGELIA QUATUOR, VERSIONIS VULGATÆ, CUM PROLOGO ET ARGUMENTIS S. HIERONYMI, ET TABULIS CAPITULORUM.

PREFIXED ARE THE EPISTLES OF JEROME TO DAMASUS, AND OF EUSEBIUS TO CARPIAN, WITH THE CANONS, WRITTEN WITHIN ORNAMENTAL ARCHES OF VARIOUS COLOURS, AND AT THE END OF THE VOLUME IS ADDED A TABLE OF THE GOSPELS READ THROUGHOUT THE YEAR. ON VELLUM, FINELY WRITTEN IN THE CARLOVINGIAN MINUSCULE LETTER, WITH PAINTINGS OF THE EVANGELISTS, COARSELY EXECUTED. THE INITIAL LETTERS ARE BY ANOTHER HAND, AND IN A BETTER STYLE OF ART; PROBABLY OF THE END OF THE EIGHTH OR EARLY PART OF THE NINTH CENTURY.

Additional MS. 11,848.

ILVER covers cannot be considered as forming a satisfactory protection for a book in its passage through the world, because their value is likely to tempt some one who comes in contact with them, and we know that in turbulent times large numbers of books have been destroyed for the sake of the precious metals and precious stones ornamenting the covers, which have attracted the cupidity of the plunderer. Here, however, is one of the books which have passed through the centuries with comparative safety.

Although the MS. itself belongs to the eighth or ninth century, we cannot date the covers earlier than the fourteenth century. In the centre of the upper cover is a brass figure of Christ sitting on

EVANGELIA QUATUOR.

Binding of embossed silver and precious stones.

Plate III.

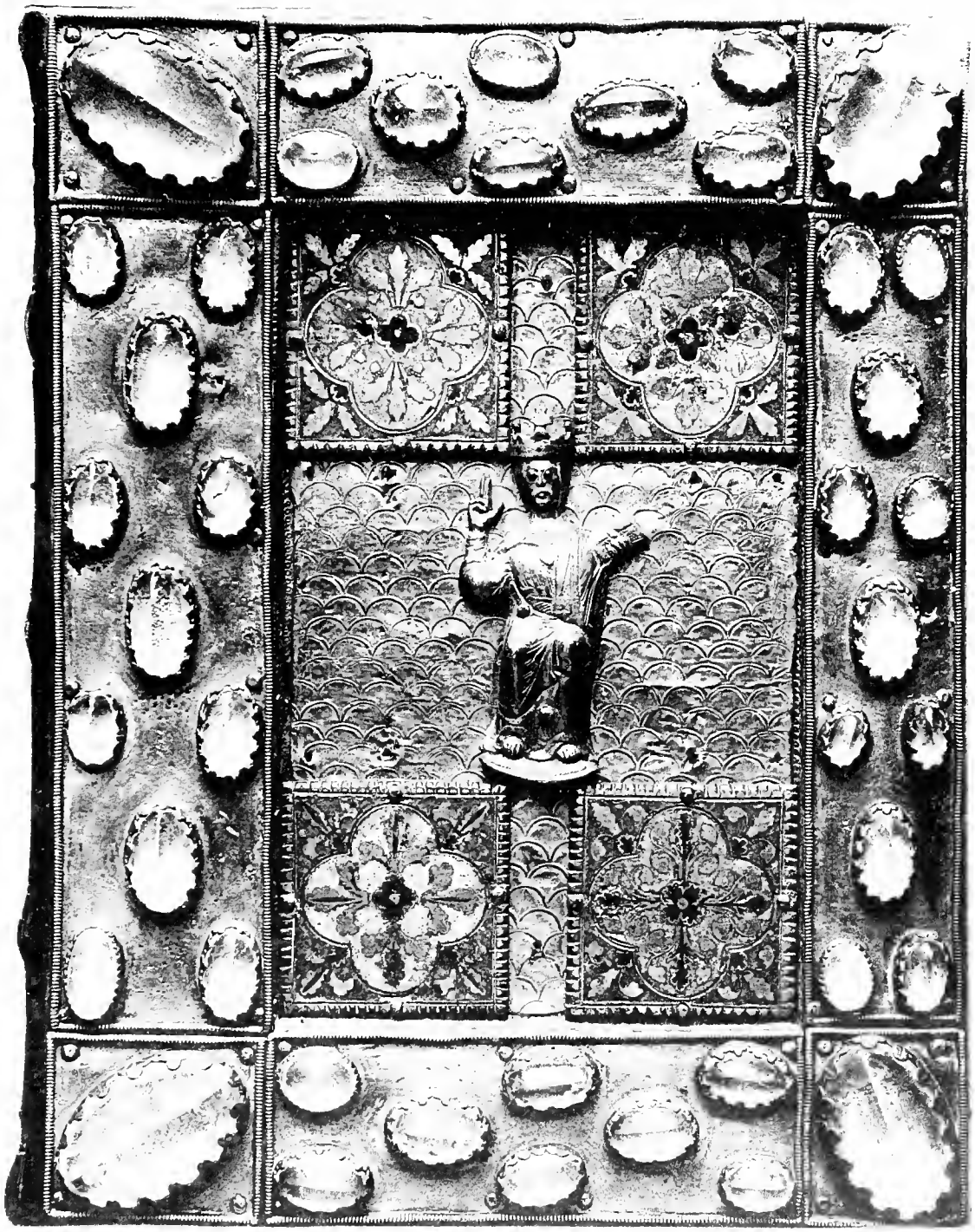
a throne, the right hand is raised in the act of blessing, and the left hand is holding a book; the cover of this book is ornamented with stars, but these must not be considered as representing the binding of the volume, because the same stars are seen upon the carpet or mat in front of the throne.

At the four corners of the centre plate are ornamental sprays of leaves, each set with a precious stone. The border is formed of silver plates roughly joined together, ornamented with a floreated pattern and set with precious stones. The tablets at the four corners of the border were of gold and black enamel, with emblems of the four Evangelists, the two on the right side—the eagle for St. John and the calf for St. Luke—remain, but the two on the left side have been replaced by two metal slabs.

The gems were added by Messrs. Rundell and Bridge in 1838, for Dr. S. Butler, Bishop of Lichfield, and replaced crystals which had been lost. The stones used are as follows:—on the top border, emerald and cat's-eye; on the lower border, carbuncle and sapphire; on the right-hand border, amethyst and oriental topaz; on the left-hand border, carbuncle and emerald; and in the centre are sapphire, emerald, oriental topaz and carbuncle.

The lower cover has a scroll of the same character as that of the upper cover, but it is more effective in that the flow of the design is not interfered with by the stones and tablets as on the upper cover. In the centre is a very effective floreated design and a medallion of the lamb bearing the banner of the cross (*Agnus Dei*). In the interior of each cover are inserted some relics of finger bones, etc.

The manuscript was purchased by Bishop Butler at the sale of Lord Strangford's library at Sotheby's, in August 1831, for £100. It was purchased for the British Museum in 1841.



THE FOUR GOSPELS.

Binding of champlève Enamel: border studded with crystals.

Plate IV.

The figure in the centre of Christ crowned, in the act of blessing and holding a book in the left hand, is somewhat rude; but the design of the centre is good. The symmetry of this last, however, is injured by the intrusion of the four enamelled plaques. There is a design of stars on the surface between the border and the depressed portion of the side.

This cover has a very handsome effect, as may be seen from the plate, and it forms a singularly fine specimen of this style of ornamentation. The lower cover is of stamped leather of a later date.

This volume was purchased for the British Museum in 1857.

PLATE V.

EVANGELIARIUM IN DIES FESTOS TOTIUS ANNI.

CODEX MEMBRANACEUS, SEC. IX., PICTURIS ET LITTERIS INITIALIBUS AURO VARIISQUE COLORIBUS VENUSTE DELINEATIS EXORNATUM: OLIM PECULIUM MONASTERII S. MAXIMINI, IN CIVITATE TREVIRENSI. QUARTO.

Egerton MS. 809.

OIL PAINTINGS, such as the one exhibited on the upper cover of this book, are not common as adjuncts of binding; and this is perhaps fortunate, because, although interesting in themselves, they do not associate themselves with the book they cover in the same way as some other kinds of binding, and it is not easy to say how long the two may have been united. This manuscript is of the ninth century, and the painting is of the fifteenth century; but the painting may have been attached to this book at a much later date than that, and certainly the present blue velvet cover is of no very great antiquity.

The painting represents St. Agnes, the youthful martyr who was beheaded at Rome under Diocletian. On her right hand and the left of the picture is St. Blasius, or Blaise, holding in his left hand a wooldresser's comb, the symbol of his martyrdom. Blasius, Bishop

EVANGELIARUM IN DIES FESTOS TOTIUS ANNI

Binding of blue velvet, with painted plaque.

Plate V.

of Sebaste in Armenia, was martyred under Agricolaus the Prefect, A.D. 316. His flesh was scored with iron combs, and he was finally beheaded. He was patron saint of the city of Ragusa, and also patron of the guild of woolcombers.

The old man to the left of St. Agnes is St. Antony, who was born A.D. 250 at Coura, on the borders of Upper Egypt. He was styled by his friend Athanasius, "the founder of Asceticism and a model for monks."

The painting is in an excellent state of preservation, and is protected from being rubbed by four ivory studs.

When this manuscript was in the possession of the Abbey of Maximin at Trier, it was highly valued by the community, and looked upon as an object of very special interest.

The volume was bought for the British Museum in 1840.

PLATE VI.

ORIGINAL COMMISSION FROM CAROLUS CONTARINO, DOGE OF VENICE, TO ZORZI BEMBO, AS PROVEDITOR DI SALO, AND "CAPITANO DELLA RIVIERA DE BRESSANA." [1655.]

ITALIAN MS. IN VELLUM. SMALL QUARTO.

Egerton MS. 1144.

ILVER is here again used for the cover of a book; but the somewhat debased art exhibited on this volume is in great contrast to the beautiful design of three centuries earlier, as seen on the silver plates used for the manuscript of *The Four Gospels* (Plate III.).

The plate before us is taken from the lower cover of the book, and shows the rampant lion of St. Mark. The general design of both covers is the same; but on the upper cover, in place of the lion there is the figure of the Doge holding a sword in his right hand and the scales in his left hand, and in place of the arms shown below the lion in this plate there is a head.

The curtains and certain of the ornaments on both covers are in yellow gilt, which spoils the effect of the silver and gives it a very

COMMISSION OF THE DOGE OF VENICE TO ZORZI BEMBO.

Binding of embossed silver plates.

Plate VI.

bizarre effect. Many of the details are well worked out, but the general design is not good.

The back is of velvet, and two silver clasps are attached to the covers.

The Carolus Contarino who issued this Commission to Zorzi Bembo was one of the seven Doges furnished to the State of Venice by the distinguished family of Contarini between the years 1041 and 1674.

This volume was purchased for the British Museum in 1846.

BINDINGS

FROM THE

DEPARTMENT OF MANUSCRIPTS.

II.

LEATHER BINDINGS.

PLATE VII.

COMENTARIA RERUM GESTARUM APUD SANCTUM DIGERIUM AB AUGUSTISSIMO IMPERATORE CAROLO QUINTO HISPANIARUM REGE, ETC., AD SERENISSIMUM INVICTISSIMUMQUE REGEM ANGLIÆ HENRICUM EIUS NOMINIS OCTAVUM.

On paper. 1544. Folio.

Royal MS. 13. B. xx.

In Henry VIII.'s reign the majority of leather bindings were ornamented with blind-tooling. Gold-tooling did not become common in England until the reign of Edward VI., when the Grolier style was introduced. The book represented in this plate is, however, a good specimen of gold-tooling, although the style is mediæval, without any sign of the influence of the Renaissance.

This plate represents the lower cover of the book; the upper cover contains the portion of the inscription which properly precedes that here shown, and which reads as follows—

Vero | Defensori | Fidei
Errorumque | Profligatori | Optimo.

The complete inscription is a very curious one, and points to the time when Henry had broken finally with the Pope. The juxtaposition of

COMENTARIA RERUM GESTARUM APUD SANCTUM DIGERIUM AB CAROLO V.

Bound in brown leather with gold tooling for Henry VIII.

Plate VII.

"Defender of the Faith," the title given to Henry by the Pope, and "Disperser of Errors," presumably the errors of Rome, forms an interesting subject for thought. The letters P.M.P.P. D.G. at the end of the inscription are somewhat enigmatical. It may be presumed that D.G. stand for *Dei gratia;* but it is not easy to explain the other letters satisfactorily.

With the exception of the inscription, both sides of the book are alike, and the design is very effective and pleasing. The border is built up of small tools, the junctions of which are plainly seen, but the result is very elegant. The shield of arms surmounted by the royal arms, and flanked by the initials H.R. repeated, makes an excellent centre, and the effect of the medallions of Plato on the left hand and of Dido on the right hand of the cover is good, although the appropriateness of a representation of these historical characters is not very apparent.

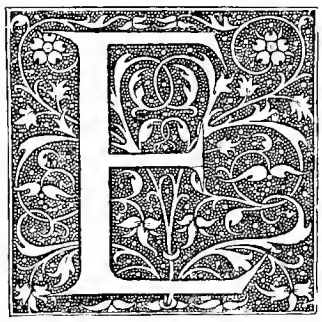
Altogether this binding, besides its agreeableness as a whole, is of especial interest as a connecting link between gold and blind tooling.

PLATE VIII.

ALPHABETICAL LISTS OF COUNTRIES AND CITIES MENTIONED IN TROGUS POMPEIUS AND THE EPISTLES OF CICERO; ADDRESSED TO EDWARD, PRINCE OF WALES.

LATIN. PAPER. 1546. FOLIO.

Royal MS. 15. c. i.



DWARD VI.'s life was so short a one that we do not expect to find that this young king had any particular influence upon the history of bookbinding. He loved books and learning, and had some taste, so that although most of the bindings associated with his name were probably chosen by those around him, yet he may have had some influence in the choice of them. The present volume contains some interesting specimens of bindings, which formerly belonged to the library of Edward, both when he was Prince of Wales and when he was king (see Plates IX., X., and XLI.).

The binding represented in this plate is equally interesting, both for the points of similarity to, and for those of dissimilarity from, the binding of Henry VIII. shown in the last plate; the borders of both are singularly alike; but the influence of the Renaissance is as marked in the book belonging to Prince Edward as the mediæval influence is marked in that of Henry VIII.

ALPHABETICAL LISTS OF COUNTRIES AND CITIES.

Prepared for Edward VI. Bound in brown leather.

Plate VIII.

The treatment of the badge of the Prince of Wales is characteristic; but the mistake of *Ihc Dien* for *Ich Dien* shows a careless or an ignorant workman.

The ornamented border which surrounds the badge is frequently found in books of this period, and there is enough likeness in the general design to the work produced by Thomas Berthelet for us to attribute, with some show of reason, this binding to that famous printer, or rather to his house, for he himself had retired from business before this manuscript was produced.

Both sides of the book are alike, and the binding is a very agreeable specimen of the library which Edward or his guardians gathered around him.

PLATE IX.

VOYAGES OF JOSAPHAT BARBARO, A CITIZEN OF VENICE, INTO TANA AND PERSIA.

TRANSLATED BY WILLIAM THOMAS, AFTERWARDS CLERK OF THE COUNCIL, AND DEDICATED TO KING EDWARD VI.

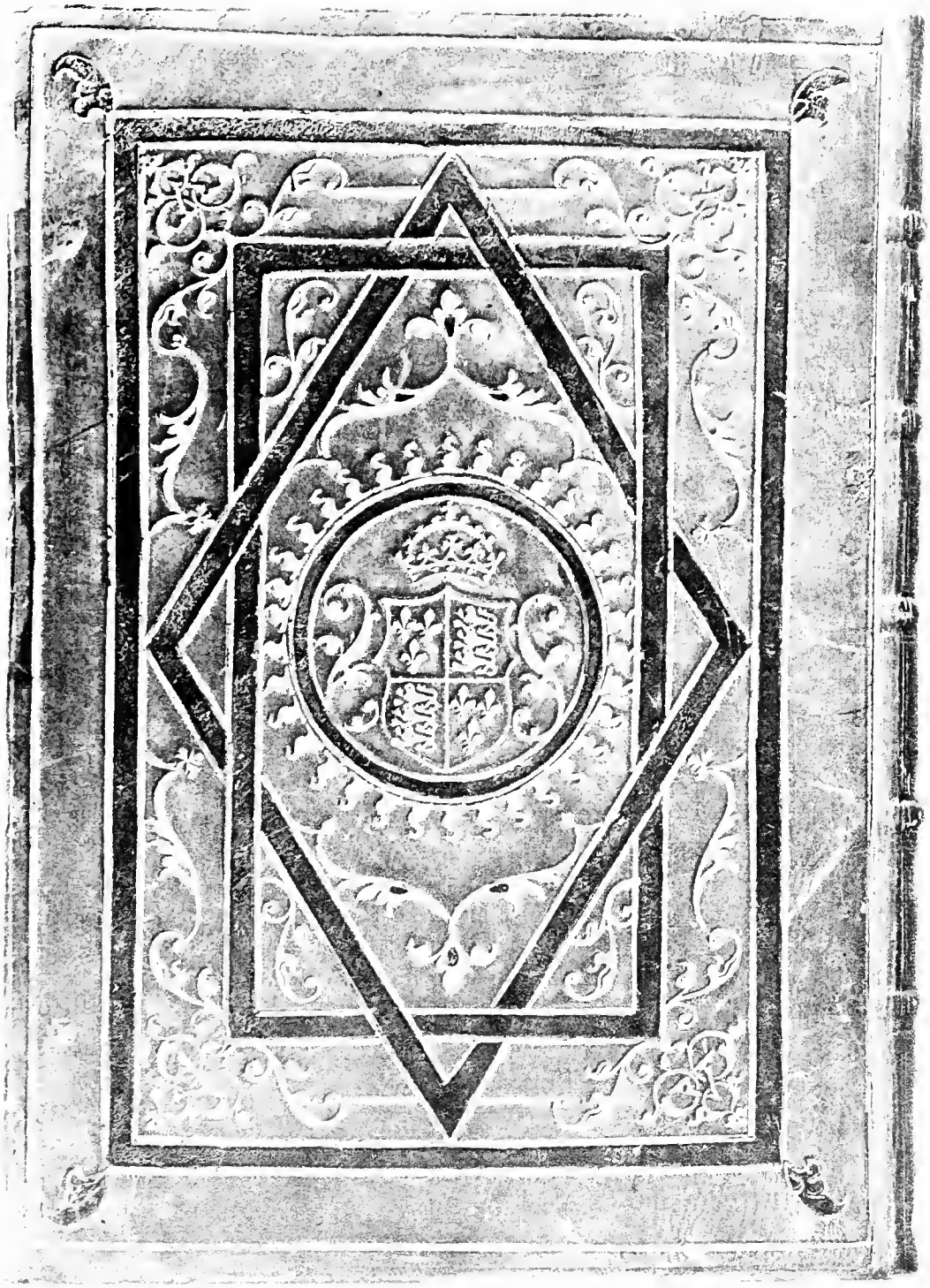
ON PAPER. SIXTEENTH CENTURY. QUARTO.

Royal MS. 17. c. x.

THIS volume may be presumed to have been bound for Edward VI. when king; but it is singularly like another binding in the Printed Book Department, which was bound for Mary I. (see Plate XLIII.). This may be accounted for, either by the fact, that the same binder bound both books, or that the design was the taste of the Royal Librarian—a position held in Edward VI.'s reign by the famous Roger Ascham.

This book is bound in light brown calf, and the binding is an excellent example of the geometrical interlaced pattern which had just been introduced into England at the time it was bound.

The oblong border and the inner interlaced oblong and lozenge are painted black. The scrolls fill up the open spaces between the



VOYAGES OF JOSAPHAT BARBARO.

Bound in light brown calf for Edward VI

Plate IX.

geometrical pattern with good effect, and do not crowd the design too much.

The shield of arms, which is flanked by two scrolls instead of supporters and surmounted by a crown, is surrounded by a circle painted black and picked out with two circles of gold; outside this is a circle of flames. This ornament was a favourite one with English binders at this time, and is frequently found on the sides of books from the Royal Library.

PLATE X.

DEUX LIVRES D'ISOCRATHES ATHENIEN TRES EXCELLENT ORATEUR, & PHILOSOPHE.

LE PREMIER, DE LA MANIERE COMME UN ROY SE DOIBT GOUVERNER.

LE SECOND MONSTRE COMME L'ESTAT MONARCHIQUE OU GOUVERNEMENT ROYAL EST MEILLEUR QUE NUL AUTRE & COMME LE PRINCE SE DOIBT CONDUIRE ENVERS SES SUBIECTS & LES SUBIECTS ENVERS LEUR PRINCE.

ENSEIGNEMENS TOUCHANT LE FAICT DE LA GUERRE QUE CAMBYSES ROY DES PERSES DONNA A CYRUS SON FILZ, ALLANT A LA GUERRE CONTRE LES ASSYRIENS; EXTRAICTZ DU PREMIER LIVRE DU ROY PARFAICT OU INSTITUTION DE CYRUS, COMPOSE PAR XENOPHON.

LE TOUT TRANSLATÉ DE GREC EN FRANCOYS PAR M. LOYS REGIUS & ADDRESSÉ AU TRESHAULT & TRES PUISSANT ROY D'ANGLETERRE EDOUARD VI DE CE NOM.

ON VELLUM. M.D.L. QUARTO. Royal MS. 16. E. xxxii.

ENGLISH binders in the sixteenth century cannot be considered as far behind their foreign brethren in the taste exhibited by them, and the design shown in this plate would do honour to a binder of any nationality. It may be said generally that the English patterns were as good as those produced abroad; but usually the workmanship is rougher than that found on the best contemporary work in France. This is not, however, the case with the cover here shown, which contains much excellent tooling. The side is richly inlaid

DEUX LIVRES D'ISOCRATHES.

Binding with ornament of coloured interlaced work, inlaid.

Plate X.

in various coloured leathers, red and yellow preponderating. The interlacing is very elaborate, but it is brought out with considerable clearness and sharpness. There are no marks of ownership on the covers, and such were probably thought to be unnecessary, as the MS. itself contains a full-page illumination of the royal arms. The motto round the garter, instead of being "Honi soit qui mal y pense," is "Timor Domini Fons Vitæ."

The production in England of a binding such as this shows how cosmopolitan art was at this period, and how quickly the fashions of one country spread into another.

PLATE XI.

TREATISE ON THE MANNER AND FORM OF HOLDING PARLIAMENT.

"THE MANNER, FOURME, AND USAGE OF GILBERT DE STROGELL, MARSHALL OF ENGLAND, IN WHAT MANER HE OCCUPIED AND USID THE SAID ROME AND OFFICE, AND HOW HE WAS ADMITTIDE, HOLD, AND REGARDED IN EXECUTING OF HIS OFFICE AT THE CORONATION OF KING HENRY THE SECOND."

"A NEWE ORDINANCE BY THE KINGE, FOR THE OFFICE OF THE KNYGHT MARSHALL." [A° 17 HEN. VIII.]

"THE MANER AND CUSTOME OF THE USAGES OF THOMAS [OF] BROTHERTON [EARL OF NORFOLK], WHICH HE HAD AND USED IN THE OFFICE OF MARSHALSIE;" CONTAINING A "DECLARACION OF CERTEYNE RIGHTS WHICH OF AUNCIENT AND LAUDABLE CUSTOME OF ENGLAND OUGHT TO PERTEINE TO THE MARSHALL, IN THE TYME OF WARRE."

PREFIXED ARE THE CONTENTS OF THE CHAPTERS IN EACH TREATISE.

ON VELLUM, WRITTEN IN THE SIXTEENTH CENTURY. ON THE FIRST LEAF IS THE SIGNATURE OF "R. DUDDELEY," EARL OF LEICESTER.

SMALL QUARTO.

Additional MS. 15091.

PECIAL interest is attached to the binding of this volume, on account of the union of geometrical design with the solid corners and centre ornaments, so intimately connected with oriental work, which is displayed on the cover. Perhaps no detail of design has been so persistently reproduced on the covers of books as that used on the centre of this.

MANNER AND FORM OF HOLDING PARLIAMENT.

Interlaced design, painted

Plate XI.

The outer border and the inner oblong are painted white, while the lozenge which is interlaced with the inner oblong is painted black. It may be presumed that this book was bound in England; but there is no distinctive character of English work about it.

The design is good; but the enamelling or painting of colour upon leather is not a satisfactory style of ornamentation, and it does not stand the wear and tear which a book must necessarily undergo, however carefully it may be treated. After all it is an attempt to obtain an effect which is more legitimately obtained by inlaying.

This manuscript was purchased for the British Museum in 1844.

PLATE XII.

COPIES OF PAPAL BULLS AND IMPERIAL LETTERS, ETC., RELATING TO THE ŒCUMENICAL COUNCIL OF TRENT. 1545-46.

COLLECTED FROM THE ORIGINAL RECORDS OF PROCEEDINGS OF THE COUNCIL BY ANGELO MASSARELLI, OF SAN SEVERINO, SECRETARY TO THE COUNCIL. BOLOGNA, 15TH FEB. 1548. IN THE AUTOGRAPH OF THE SECRETARY.

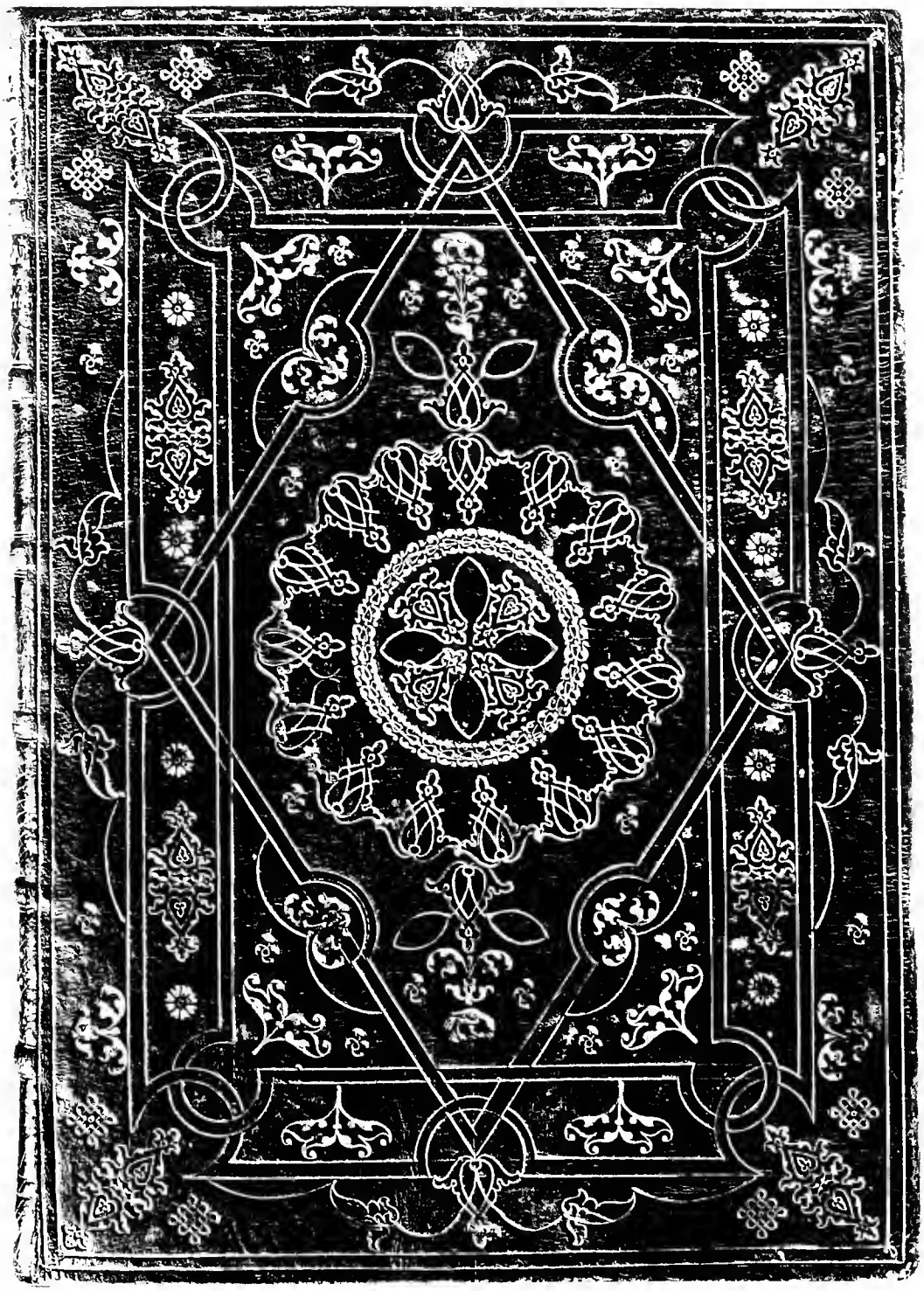
LATIN. ON VELLUM. FOLIO.

Additional MS. 27,935.

ON the first leaf of this MS. is the autograph of Olaus Magnus, Archbishop of Upsala, who succeeded his brother in that see, and afterwards went to Italy on being persecuted for his attachment to the Roman Catholic Church. He was present at the Council of Trent.

The work was prepared for Ferdinand, King of Hungary and King of the Romans, brother to Charles V. He succeeded his brother as Emperor of Germany in the year 1558.

The binding is of contemporary Italian workmanship. It is in dark morocco covered with gold-tooling. The Grolier design, which is elegant in itself, is spoilt by the introduction of a great number



DOCUMENTS RELATING TO THE COUNCIL OF TRENT.

Italian binding: Grolier design.

Plate XII.

of incongruous ornaments. Some of these ornaments are fairly good, but the centre, formed of a kind of thread pattern, is rather uncouth, and totally inappropriate as an ornament for leather binding. The tooling also is poorly executed; but as the plate is reduced considerably in size, it looks really better than the original.

The volume was bequeathed to the British Museum by the late Mr. Felix Slade, who was a munificent benefactor to the various Art Collections of the Museum.

PLATE XIII.

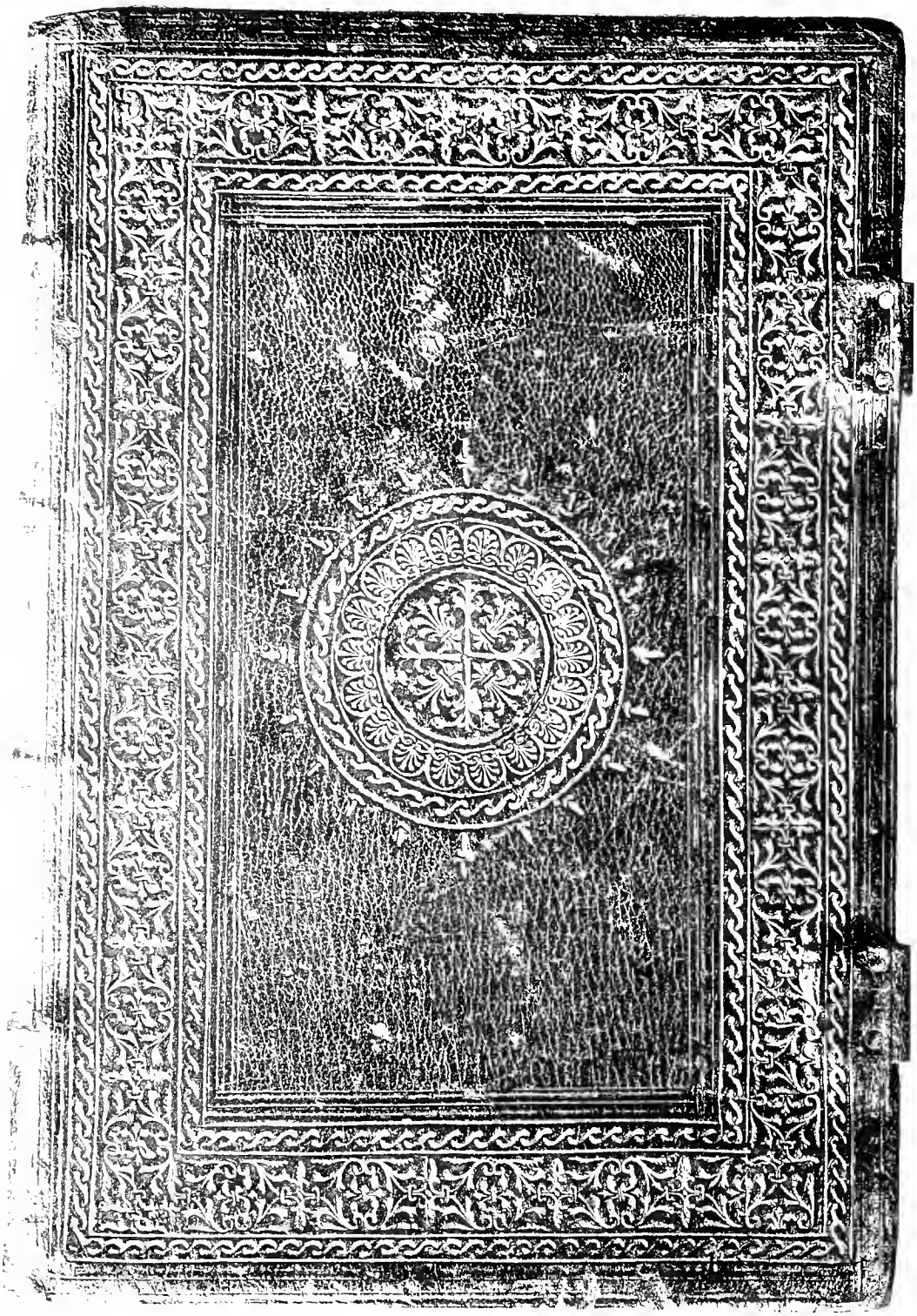
1. ORDO MISSAE CELEBRANDAE PER PONTIFICEM.
2. OFFICIUM, POST MISSAM, IN DIE SEPULTURAE PAPAE AUT CARDINALIS.
3. ORDO AD CATECUMINUM FACIENDUM, SECUNDUM CONSUETUDINEM ROMANE ECCLESIE.
4. OFFICIUM DE CHRISMANDIS.

CODEX MEMBRANACEUS IN FOLIO MINORE, SÆC. XV. IN ITALIA SCRIPTUS, CUJUS PAGINA PRIMA ELEGANTER DEPICTA.

Harleian MS. 2912.

ATHER severe simplicity may be said to be the chief characteristic of this interesting volume. The *motif* of the binding is decidedly modern. It has few of the characteristics of early work, and yet it is undoubtedly old. It is not striking, but it will bear inspection; and the way in which the design is built up is highly to be commended.

The binding is Italian, but it is not altogether easy to fix the exact date. Probably we shall not be far wrong if we place it about the middle of the sixteenth century. The border, with its corded



ORDO MISSÆ CELEBRANDÆ PER PONTIFICEM, ETC.

In Italian binding of the Sixteenth Century.

Plate XIII.

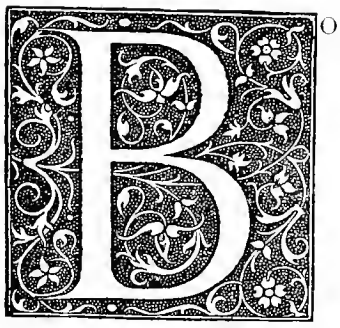
outline, is remarkably good, and very charming in its simple beauty. The centre ornament is particularly good. The binding as a whole forms an excellent example of the treatment of the side of a book without too great elaboration. The mistake of overcrowding the ornament is here avoided, and it is possible, after resting one's eye upon the plain leather, to return to the contemplation of the elegant design with renewed pleasure.

PLATE XIV.

COMMISSION OF FRANCESCO VENERIO, DOGE OF VENICE, APPOINTING HIERONYMO MICHIEL CAPTAIN OF THE GALLEYS SAILING TO BEYROUT, AUGUST 4, 1554.

ITALIAN. ON VELLUM; WITH MINIATURE PREFIXED, AND ARMS OF MICHIEL. QUARTO.

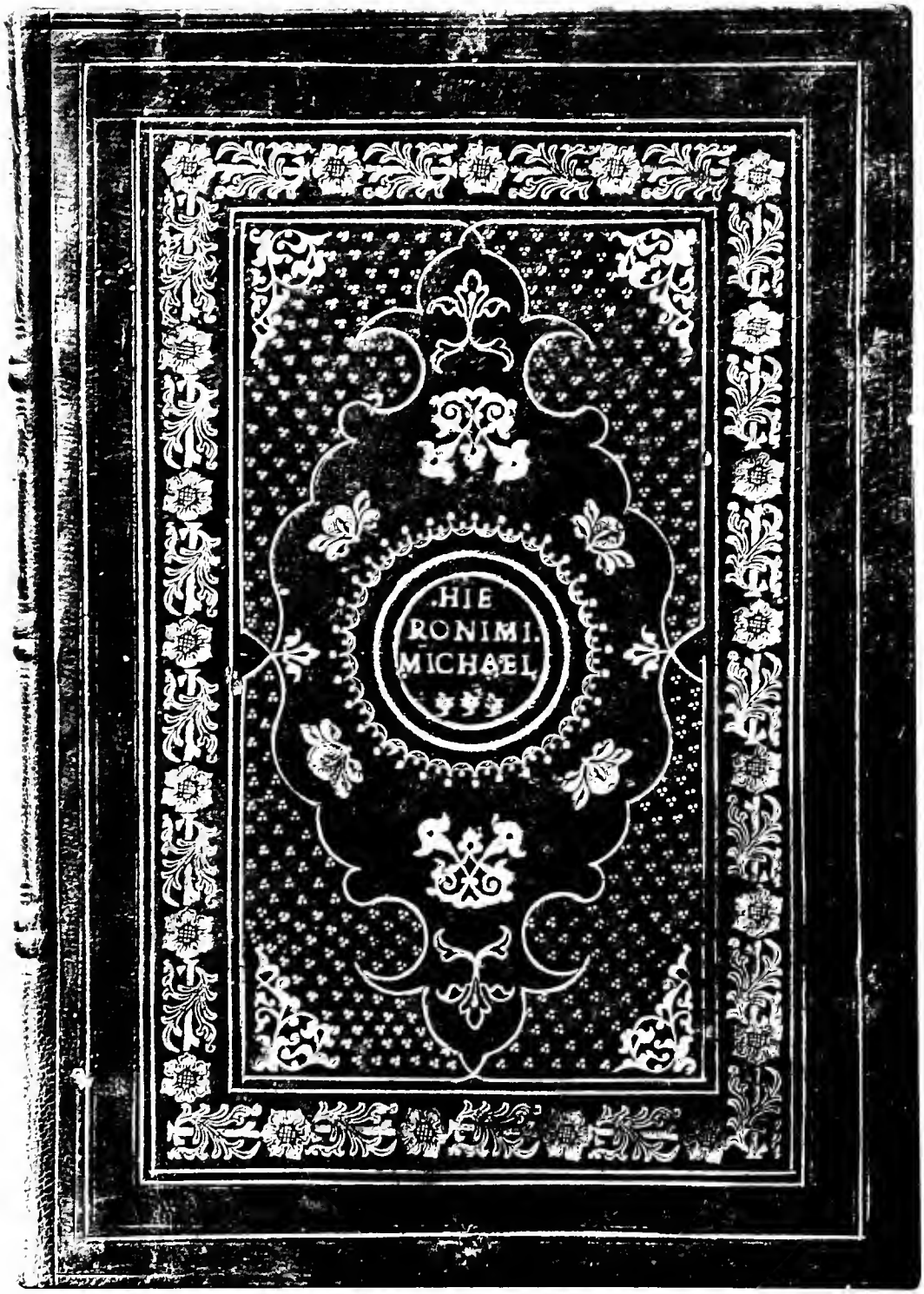
Additional MS. 17,373.



OUND in dark red leather, with a conventional floral border and flowers loosely thrown upon the cover, this volume cannot be considered as exhibiting a very high artistic taste, although it is a very characteristic piece of Italian binding. The execution also is rather clumsy.

Both sides are alike, but on the upper cover in the centre disc occurs the name of the Captain to whom the Commission was granted, spelt, however, differently from that in the manuscript (Michael instead of Michiel), and on the lower cover the date MDLIIII occurs in the disc.

The manuscript contains a miniature painting attributed to Paolo Cagliari. It may be mentioned in connection with Francesco Venerio, who issued this Commission, that he was the last Doge whose portrait



COMMISSION FROM VENERIO, DOGE OF VENICE.

In dark red leather. Venetian. A.D. 1554.

Plate XIV.

was painted by Titian, according to a special stipulation made by the Republic.

This volume was sold at Sotheby's in 1825, in the sale of Tomaso di Lucca (Lot 658), for five pounds.

It was purchased for the British Museum at Henderson's sale, 1st July, 1848.

PLATE XV.

ORIGINAL COMMISSION WITH INSTRUCTIONS FROM GIROLAMO PRIULI, DOGE OF VENICE, TO BENETTO SEMITECOLO, AS CAPTAIN OF THE FLEET DESPATCHED TO ALEXANDRIA.

DATED AUGUST 18TH, 1564. ITALIAN. ON VELLUM. WITH AN ALLEGORICAL PAINTING ON THE FIRST PAGE. SMALL QUARTO.

Additional MS. 18,846.

ERY far superior in beauty of design is this volume to the one represented in the previous plate, although both bindings appear to have been produced at Venice within a few years of each other.

There is an originality of treatment united with considerable elegance in this binding which show it to be the work of a true artist. The conventional treatment of the border harmonizes well with the flowery design of the inner portion of the side, and the circle (ornamented with stars) which surrounds the arms of Benetto Semitecolo cuts off with good effect the regular outline of the shield from the scrolls around.

COMMISSION FROM PRIULI, DOGE OF VENICE.

In dark red leather. Venetian. A.D. 1564

Plate XV.

The arms are painted on the leather of the upper cover, and on the lower cover, in place of the shield, the captain's name is stamped in gold, thus—

BENETO
SEMITE
COLO

The binding is of dark red leather.

This volume was purchased for the British Museum from Major Macdonald's collection in 1852.

PLATE XVI.

ORIGINAL ACTS OF INVESTITURE GRANTED BY GUIDOBALDO II. OF MONTEFELTRO AND ROVERE, DUKE OF URBINO, TO PIETRO BONARELLI OF ANCONA, AND HIS WIFE HIPPOLITA, OF THE TERRITORIES OF ORCIANO AND TORRE, 1559—1568.

LATIN. WITH SIGNATURES OF THE DUKE ON VELLUM; WITH INITIAL LETTERS AND BORDERS, INTO WHICH ARE INTRODUCED VARIOUS ARMS AND DEVICES. FOLIO.

Additional MS. 22,660.

THE binding represented in this plate is a most remarkable copy of oriental work. In fact, it is almost impossible to believe that the book was bound by European workmen, although it was most probably produced in Italy. The design is in light blue and gold, and the arms in the centre are emblazoned.

The recessed portions of the sides have their groundwork laid on with thick gold, and the design is raised. Not only is the treatment of the cover with its recessed tablets, corners, and centre thoroughly oriental, but the floral design with which the side is covered exhibits equally the same influence.

ACT OF INVESTITURE GRANTED TO BONARELLI OF ANCONA.

In Italian binding. Oriental pattern. Circa A.D. 1508.

Plate XVI

Such Bindings as those represented in this plate and the following one show how great was the influence of oriental art upon the Italian bookbinders. The custom of servilely copying oriental designs was not long continued, but certain ornaments which are undoubtedly of Eastern origin have come down to our own day in the bindings of most countries.

This volume was purchased for the British Museum in 1859.

PLATE XVII.

STATUTES AND ORDINANCES OF THE REPUBLIC OF VENICE.

LATE SIXTEENTH CENTURY MS. ON VELLUM. QUARTO.

Harleian MS. 3393.

ED morocco is the leather used in the binding of this volume, which, like the book represented in Plate XVI., is a curious copy of oriental work. It would, perhaps, be more correct to call the present design an imitation, and the one shown in Plate XVI. as a copy of oriental work.

Both sides of the book are the same, except that on the upper cover (here shown) there is in the centre a representation of the Lion of St. Mark, while in the same place in the lower cover is a shield, the arms on which have now become obliterated.

STATUTES AND ORDINANCES OF VENICE.

In Italian binding. Oriental pattern. Late Sixteenth Century

Plate XVII

The portions of the design which are recessed have the gold laid on thickly and the ornament raised. The floral ornament in the portion which is not recessed is tooled in gold in a bold and effective manner.

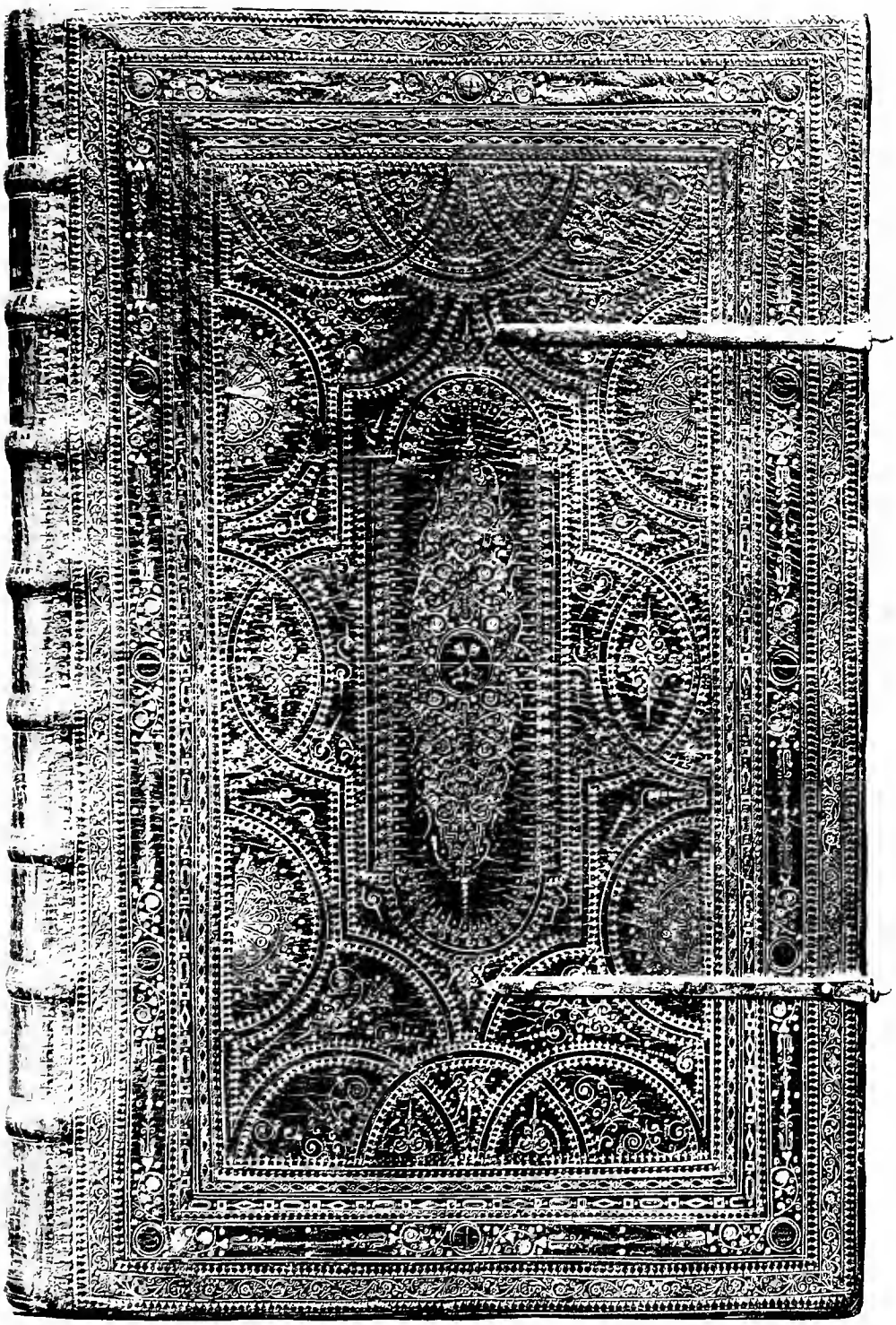
PLATE XVIII.

DER EVANGELISCHEN KIRCHEN ALLHIE ZU REGENSPURG COLLECT UND GEBETT BUCH.

On vellum. Sixteenth century. Folio.

Additional MS. 18,312.

LTHOUGH this is a German manuscript there can be little doubt but that it was bound by an Italian artist; and, moreover, it is an exceedingly fine specimen of Italian binding of the end of the sixteenth or beginning of the seventeenth century. The tooling is exquisitely fine and elegant, and the fan ornament, which is so distinctive of Italian binding, is repeated four times on this cover with great taste. These ornaments are made to harmonize with the rest of the design, which they do in a very remarkable degree. In the middle of the elaborate but beautifully worked centre ornament are the cross keys which form the arms of Ratisbon.



SERVICE-BOOK OF THE CATHEDRAL AT RATISBON.

In Italian binding. Late Sixteenth Century.

Plate XVIII.

The long silver bands by which the clasps are fastened to the book are so elegantly thin and small that they do not injure the effect of the beautiful leather binding, but they show that the silversmith who had to deal with this book was an artist as well as the binder.

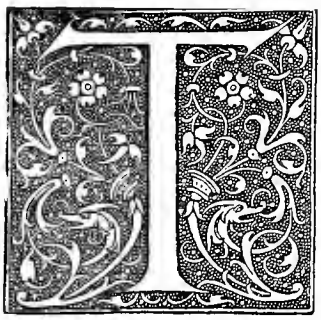
This volume was purchased for the British Museum in 1850.

PLATE XIX.

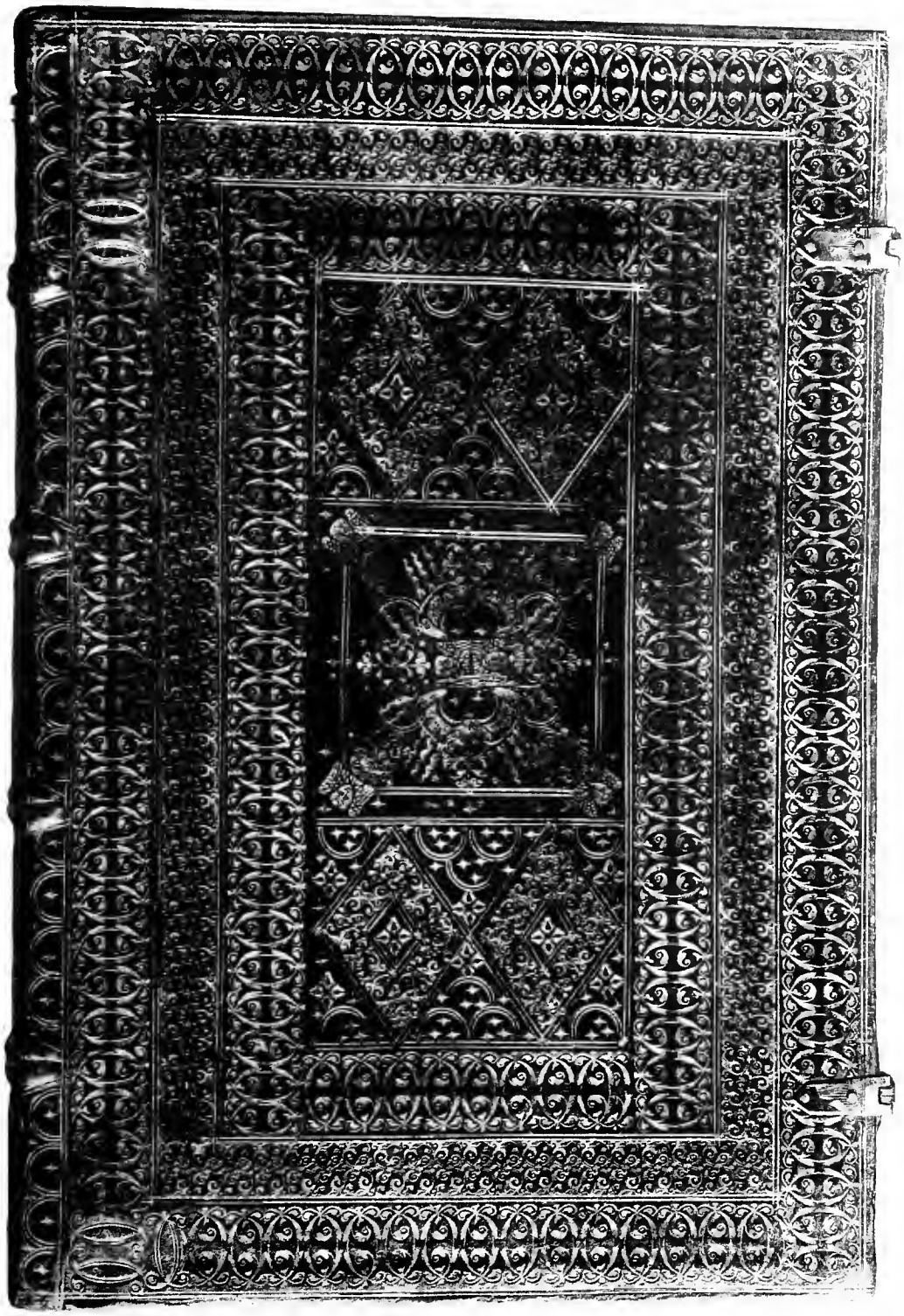
CARTA DE HIDALGUIA DE DIEGO DE LA GUARDIA ESPINO, OF XERES DE LA FRONTERA, FROM PHILIP II. OF SPAIN.

DATED GRANADA, 23RD SEPTEMBER, 1589. ON VELLUM. QUARTO.

Additional MS. 18,166.



THIS and the next plate exhibit two excellent examples of Spanish binding of the end of the sixteenth and beginning of the seventeenth century. The brown leather on the wooden boards of the volume represented in this plate is covered with elaborate gold tooling with arms in the centre. Both sides are alike, and in the present instance the lower cover has been chosen for reproduction, as being the brighter of the two; but even here it will be seen that the tooling has been a little touched up. The ornament, which has been regilt, shows white in the plate. The borders are very pleasing, but the side as a whole is not altogether satisfactory in its arrangement. The volume has brass clasps.



CARTA DI HIDALGUIA, FROM PHILIP II.

In Spanish binding. A.D. 1589.

Plate XIX.

The manuscript has two illuminations at the beginning. The first represents the crowning of the Virgin Mary by God the Father and Jesus Christ, with the dove above. Below the members of the family of Diego de la Guardia Espino are represented. The second illumination represents the family arms.

This volume was purchased for the British Museum in 1850.

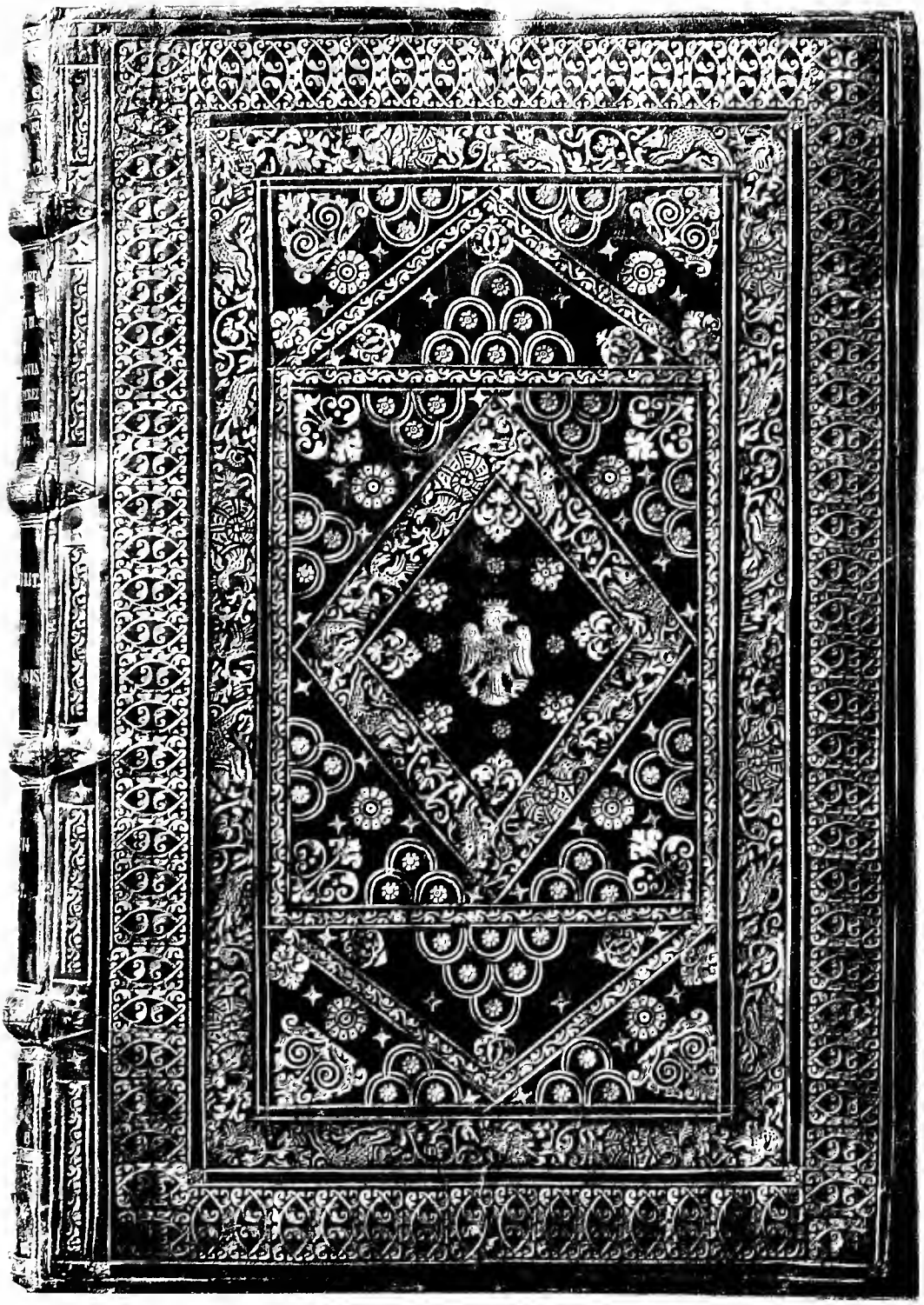
ING A SENTENCE GIVEN AT GRANADA IN FAVOUR OF THE "HIDALGUIA" (RIGHT OF EXEMPTION FROM TAX BY PROOF OF GENTILITY) OF PEDRO PEREZ DE URIZAR, OF SAN LORENZO DE PARRILLA.

DATED GRANADA, APRIL 6TH, 1604. THE ORIGINAL INSTRUMENT, ENGROSSED ON VELLUM, WITH AN ILLUMINATED FRONTISPIECE, CONTAINING THE PORTRAITS AND ARMS OF THE URIZAR FAMILY. FOLIO.

Additional MS. 12,214.

PHILIP III. of Spain is seen seated upon his throne in one of the illuminations of this manuscript. On the first page is a drawing of the Annunciation, and on the second page the figure of St. Lawrence with his gridiron.

The binding of this volume is somewhat similar to that shown in the last plate, but the ornamentation is not so crowded. Here, as in the other example, the borders are in better taste than the design of the central portion. The inner border of this cover, which consists of a repetition of a series of grotesque animals, is very curious. The half circles, each with a



CARTA DI HIDALGUIA, FROM PHILIP III.

In Spanish binding. A.D. 1604.

Plate XX

rosette in the centre, are characteristic of Spanish ornaments. They also occur on the cover represented in Plate XIX., but there three stars are shown in each half circle.

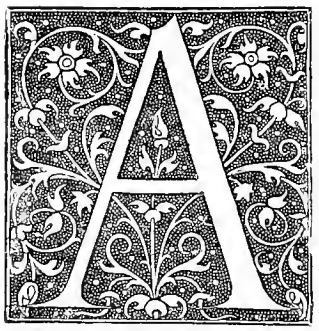
Inserted in this volume is a slip from a catalogue, in which it is priced £2 10*s*. This must always have been a low price for a handsome manuscript in a fine, sound, and bright binding. But it seems ridiculously small when considered in the light of what such a volume would fetch in the present day.

PLATE XXI.

THE HISTORY OF SOLOMON'S RING AND OTHER MYSTICAL TREATISES.

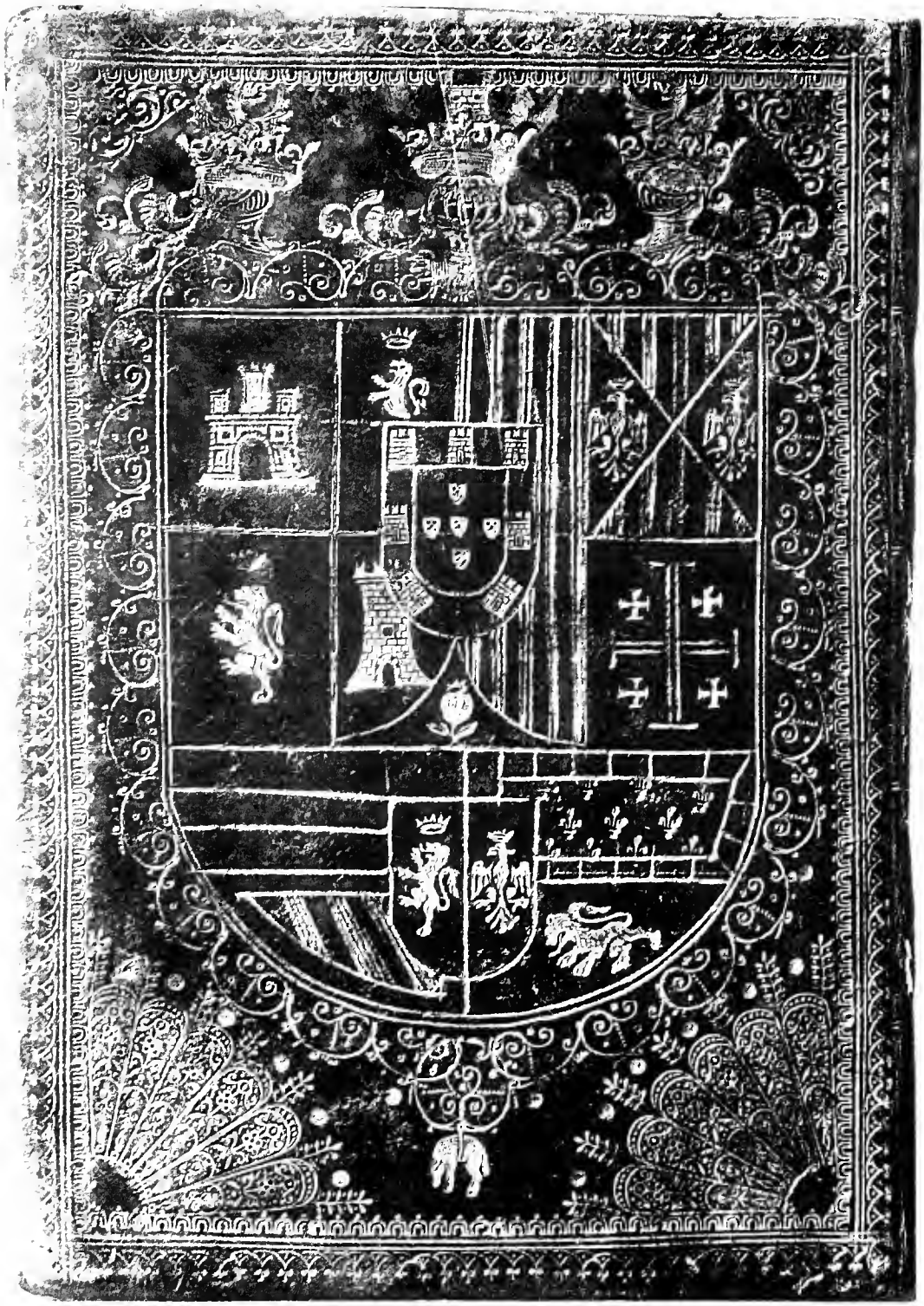
In Latin. Purporting to be literally translated from Arabic by "Frater Bartholomæus a Pectorano," in the monastery of St. Isidore at Rome, 1644. Quarto.

Harleian MS. 3507.



LTHOUGH the sides of this book are covered with the royal arms of Spain, the binding is not Spanish, but Italian. The fan ornament, which is a distinctive characteristic of Italian binding, is here confined to the lower portion of the cover, as there is no room in the upper portion by reason of the space occupied by the plumed helmets surmounting the shield of arms. The colour of the leather is an orange brown.

Of all the ornaments that have been adopted at various times for the decoration of a book, the coat of arms is one of the most effective,



HISTORY OF SOLOMON'S RING, ETC.

Italian Binding, with Royal Arms of Spain. A.D. 1644.

Plate XXI.

but this ornament may be too large and obtrusive looking, as it certainly is in the present case. These large coats of arms which cover the whole side are more often seen on Spanish and Italian bindings than on those of other countries.

PLATE XXII.

ENGLISH AND ITALIAN SONGS, WITH THE MUSIC.

On Paper. Beginning of the eighteenth century. Small Quarto.

Additional MS. 27,932.

Old English binding is well represented by this handsome volume, which is also interesting as being Queen Anne's own copy. The book is bound in dark blue morocco with rich gold tooling. The royal arms of Great Britain and Ireland form the centre ornament, and a profusion of floreated stars are spread over the cover. The effect of the side would have been better if the solid ornaments at the corners had been left out, as they crowd up the middle of the cover too much. The stars are original ornaments, and give a novel effect to the whole design.

The book itself is of great value as a collection of songs and airs written at different times between the reign of Charles II. and Queen

ENGLISH AND ITALIAN SONGS.

English binding, with Arms of Queen Anne.

Plate XXII.

Anne. It contains music by Handel, whose name is spelt Hendel, which shows that the great composer was called by his correct name when his works first became known in England. Soon afterwards the "umlaut" over the "a" was omitted, and Händel became Handel.

The volume was bequeathed to the British Museum by Mr. Felix Slade.

DEPARTMENTS OF MANUSCRIPTS AND OF PRINTED BOOKS.

III.

EMBROIDERED AND VELVET BINDINGS.

PLATE XXIII.

"DESCRIPTION DE TOUTE LA TERRE SAINCTE" BY MARTIN DE BRION.

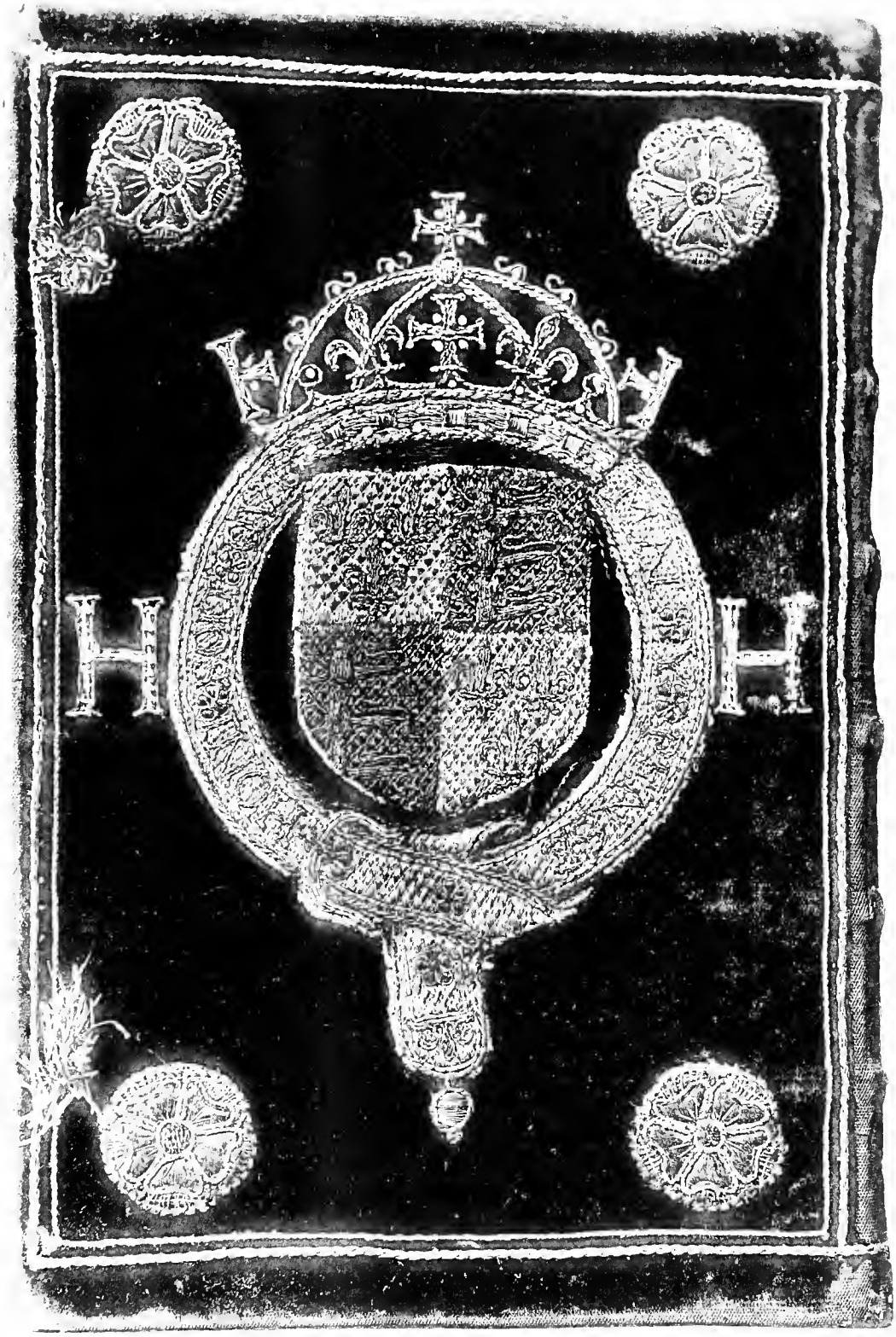
DEDICATED TO HENRY VIII., KING OF ENGLAND, WHOSE ARMS AND CROWNED INITIAL ARE PAINTED ON THE FIRST LEAF. THE DEDICATION IS WRITTEN IN LETTERS OF GOLD UPON A RED GROUND. ON VELLUM. SIXTEENTH CENTURY. QUARTO.

MS. Royal Library, 20 A IV.

A FINE example of English embroidery on crimson velvet. The arms of Henry VIII., surrounded by the garter and surmounted by a crown, with the letter H on each side of the arms, and a Tudor rose at each corner of the cover, fill up the whole side. A considerable amount of gold work is introduced in the crown, and the imitation jewels are worked in satin stitch with coloured silks, with the exception of some real pearls which are introduced.

The shield is worked in laid embroidery in red and blue silk. The Tudor roses are satin appliqué decorated with gold thread. The brick stitch in metal gold is extensively used in the working.

It will be seen that the strings which fastened the book have



DESCRIPTION DE TOUTE LA TERRE SAINCTE.

Embroidered binding from the Library of Henry VIII.

Plate XXIII.

disappeared, but the roots of the cords remain to show where they once were.

Both sides of the book are alike, and the lower cover has been here reproduced as being the brightest.

This volume is a fine specimen of embroidery, but the arms and garter are of so solid a character that the plate scarcely does justice to the beauty of the original. Where the work is lighter, as in the crown, it will be seen that an excellent effect is obtained.

Henry VIII. was too busy a man to care much for books or bindings, but his love of splendour was carried into his library, and he had the taste of his family. In his reign gold tooling first came into use, but the greater number of bindings of this period are in blind tooling. Still some of the books were richly gilt, and others were, as in the specimen before us, of elegant embroidery.

PLATE XXIV.

IL PETRARCHA. CON L'ESPOSITIONE D'ALESSANDRO VELLUTELLO.

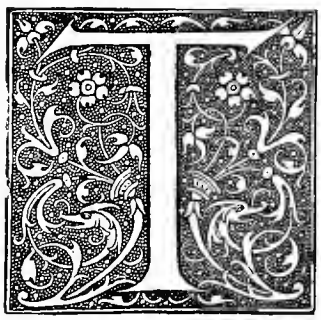
DI NOVO RISTAMPATO CON LE FIGURE AI TRIOMPHI, ET CON PIÙ COSE UTILI IN VARII LUOGHI AGGIUNTE.

IN VENETIA APPRESSO GABRIEL GIOLI DI FERRARII. MDXXXXIIII. QUARTO.

(*Colophon.*)

IL FINE DELLE OPRE VOLGARI DI M. FRANCESCO PETRARCHA, STAMPATE IN VENETIA PER GABRIEL GIOLI DI FERRARII DA TRINO DI MONFERRÀ L'ANNO DI NOSTRA SALUTE MDXLIIII.

Department of Printed Books, Old Royal Collection.



THIS exceedingly fine specimen of English embroidery on purple velvet formerly belonged to Queen Katharine Parr, and her coat of arms is emblazoned upon both sides of the book.

The embroidery is worked on linen and then applied, but the tracery is simply a couching of gold cord.

The quarterings of the coat of arms exhibit some remarkably fine work, and are embroidered in a variety of stitch, introducing

IL PETRARCHA.

Embroidered binding belonging to Queen Katharine Parr.

Plate XXII

brick stitch, laid embroidery, caught down with diamond cross-bar; satin stitch, couching and basket stitch. Some of the quarterings are of satin appliqué. The whole shield was afterwards appliquéd on to the velvet.

The crown is worked in solid gold and highly decorated with raised gold work composed of purl and gold cord.

The supporters are also appliquéd and enriched with gold stitches and cording. The chains attached to the supporters are worked with gold cord.

The coat of arms here shown is different from the one given in Willement's *Regal Heraldry* (1821) from the Queen's great seal. In that the shield is parted per pale, with the royal arms on the dexter side, and six quarterings on the sinister side. In both the augmentation granted by Henry VIII. to Queen Katharine appears—*or*, on a pile *gules*, between six roses of Lancaster, three roses of York.

The supporters in Willement's plate are a crowned lion on the dexter side, and a chained dog with fire issuing from his mouth on the sinister side. In this plate, this last animal is on the dexter side, and a wivern takes his place on the sinister side. The supporters of the Parr family are dexter a stag or, sinister a wivern argent.

Both sides of this book are alike.

PLATE XXV.

DE ANTIQUITATE BRITANNICÆ ECCLESIÆ & PRIVILEGIIS ECCLESIÆ CANTUARIENSIS, CUM ARCHIEPISCOPIS EIUSDEM 70.

[J. Day, Lambeth.] An. Dom. 1572. Folio.

Absentem qui rodit amicum,
Qui non defendit alio culpante, solutos
Qui captat risus hominum, famamq; dicacis,
Fingere qui non visa potest, commissa tacere
Qui nequit, hic niger est, hunc tu Romane caveto.

This book was written by Matthew Parker, Archbishop of Canterbury, assisted by his Secretaries, G. Ackworth and J. Josseline. It is the first book privately printed in England, of which probably not more than twenty-five copies were struck off.

A Presentation Copy from the Archbishop to Queen Elizabeth.

Department of Printed Books, Old Royal Collection.

ONE of the most famous of embroidered books, this volume forms an excellent example of the art of embroidery as practised in England in the sixteenth century.

The groundwork is green velvet. On the upper cover is a design with a rose-tree in bloom, and four deer, each in a different position,

DE ANTIQUITATE BRITANNICÆ ECCLESIÆ

Embroidered binding belonging to Queen Elizabeth.

Plate XXV

at the corners, flowers and grass are sprinkled over the ground. The border is supposed to represent a paling with a gate at the foot. On the lower cover is a somewhat similar design. The centre is occupied by a recumbent deer, and four other deer are seen in the field. In the field are several small plants and two snakes. The fence is in one place interrupted to allow room for the head of a deer. The whole of the design on both sides is appliqué. The animals are in fine basket and brick stitch, and the flowers are appliquéd in satin, worked over with a great deal of thread; the leaves are in gold metal cord, raised upon gold silk. The fence is satin appliqué, old gold colour, the paling being divided with gold stitches. The ground from which the stem of the rose-tree springs is laid embroidery, and the trunk itself is of satin stitch.

The back consists of five panels divided by embroidered lines; each panel contains a conventionalised rose with two leaves and two buds.

The design probably has reference to the name of the author and donor, Archbishop Parker; but some ingenious persons have supposed it to be allegorical—the upper cover of the church in its purity, and the lower cover of the church and its foes.

PLATE XXVI.

ACTA SYNODI NATIONALIS, IN NOMINE DOMINI NOSTRI JESU CHRISTI, AUTORITATE ILLUSTR. ET PRÆPOTENTUM DD. ORDINUM GENERALIUM FOEDERATI BELGII PROVINCIARUM, DORDRECHTI HABITÆ ANNO CIↃ IↃ CXVIII ET CIↃ IↃ CXIX. ACCEDUNT PLENISSIMA, DE QUINQUE ARTICULIS, THEOLOGORUM JUDICIA.

LUGDUNI BATAVORUM, TYPIS ISAACI ELZEVIRI, ACADEMIÆ TYPOGRAPHI, SOCIETATIS DORDRECHTANÆ SUMPTIBUS, CIↃ . IↃ . CXX. CUM PRIVILEGIO ILL. ORD. GENERALIUM.

(A PRESENTATION COPY FROM THE STATES-GENERAL OF THE NETHERLANDS TO KING JAMES I.) FOLIO.

Department of Printed Books, Old Royal Collection.

OME doubt may be entertained whether the embroidery of this book is Dutch or English work. As it was a present to the King from the States-General, we may presume that the binding was produced in Holland, but there is nothing to distinguish it from English work. The covers are of crimson velvet, embroidered with the arms of James I. as King of Great Britain and Ireland, with supporters and elaborate mantling, and a lion statant gardant on the helm crowned. The initial I crowned is above, and

ACTA SYNODI NATIONALIS DORDRECHTI.

Embroidered binding belonging to King James I.

Plate XXVI.

the initial R crowned below the arms, and in the four corners are thistles and roses.

The mantling is solidly worked in brick stitch of metal gold decorated with gold cord, and a few over stitches of silk give character and shading. The supporters are worked with brick stitch in fine metal gold, outlined with fine gold cord.

A few of the leaves are worked over in satin stitch, and the letters are in purl.

The shield and lower portion of the design with the motto are rather feebly worked out, being just outlined with metal gold cord, and this portion does not contrast favourably with the solid character of the mantling and the supporters. It is, however, a fine piece of work as a whole. Both sides are alike.

PLATE XXVII.

CE LIVRE CONTENANT CINQUANTE EMBLEMES CHRESTIENS PREMIEREMENT INVENTEZ PAR LA NOBLE DAMOISELLE, GEORGETTE DE MONTENAY EN FRANCE, FORTS PLAISANTS & DELECTABLES A LIRE & VOIR, LESQUELS SONT, A PRESENT, ESCRITS, TIREZ, ET TRACEZ, PAR LA MAIN ET PLUME DE MOY ESTHER INGLIS L'AN DE MON AAGE CINQUANTE ET TROIS.

A Lislebourg en Escosse, l'an 1624.

Dedicated to Prince Charles, afterwards King Charles I.

MS. Royal Collection. 17 D. 16.

Prince Charles followed his elder brother Henry in his taste for books as well as for all artistic pursuits. The binding of this volume is particularly charming on account of its light and elegant design. It is not mediæval in character as most embroidery is, but we see from the design how strong has been the influence over the artist of the work produced by gold tooling upon leather.

The Prince of Wales's feathers within an elegant wreath are par-

EMBLEMES CHRESTIENS INVENTEZ PAR GEORGETTE DE MONTENAY.

Embroidered binding belonging to Prince Charles (afterwards Charles I.)

Plate XXVII.

ticularly pleasing, and with the border they form a design which may be considered as well nigh perfect.

The pattern is worked on the crimson satin and is not appliquéd. Purl gold raised over silk, forms the leaves, and the whole is edged with gold cord.

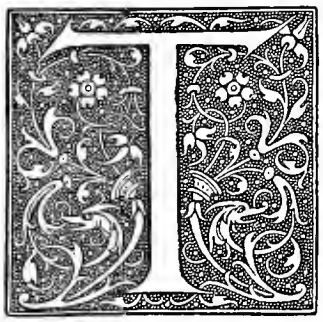
This book must have been bound a very short time before Charles came to the throne. There is another specimen of Prince Charles's library among the leather bindings selected from the Department of Printed Books (see Plate LIV.).

PLATE XXVIII.

THE HOLY BIBLE CONTAINING THE BOOKES OF THE OLD AND NEW TESTAMENT.

CAMBRIDGE. PRINTED BY JOHN HAYES, PRINTER TO THE UNIVERSITIE. 1674. FOLIO.

Department of Printed Books. Purchased by the Trustees in 1847.



HIS is a most superb piece of embroidery on crimson velvet produced by English artists. The flowing initials correspond most charmingly with the band scroll in brick stitch of metal gold, which forms a conspicuous feature of the design, and gives a rich effect and great strength to it.

The cap of the crown is satin appliqué, with a few gold stitches worked through. The whole of the design is couched in a variety of gold cords, and some silver is introduced, as in the faces of the angels, at the four corners. Tongues of fire

HOLY BIBLE. A.D. 1674

Embroidered on velvet, belonging to King Ja[illegible]

Plate XXVIII

issue from the glory in the upper portion of the design. The angels' faces are the least satisfactory part of the composition. They look more like portraits of old men than representations of angels.

As this plate is greatly reduced from the original, which is a large folio volume, the effect produced is that of a somewhat more crowded design than it actually is; otherwise the reproduction is perfect, and gives an exceedingly good idea of the appearance of this noble volume.

DEPARTMENT OF PRINTED BOOKS.

IV.

ITALIAN AND GERMAN BINDINGS

OF THE

SIXTEENTH AND SEVENTEENTH CENTURIES.

PLATE XXIX.

DICTATORIS C. JULII CESARIS BELLI GALLICI COMMENTARII, ETC.

ROME IN DOMO PETRI DE MAXIMIS.

ANNO CHRISTI M.CCCC.LXIX. DIE VERO XII. MENSIS MAII. PAULO FLORENTE II. ANNO EIUS V. (NO TITLE-PAGE.)

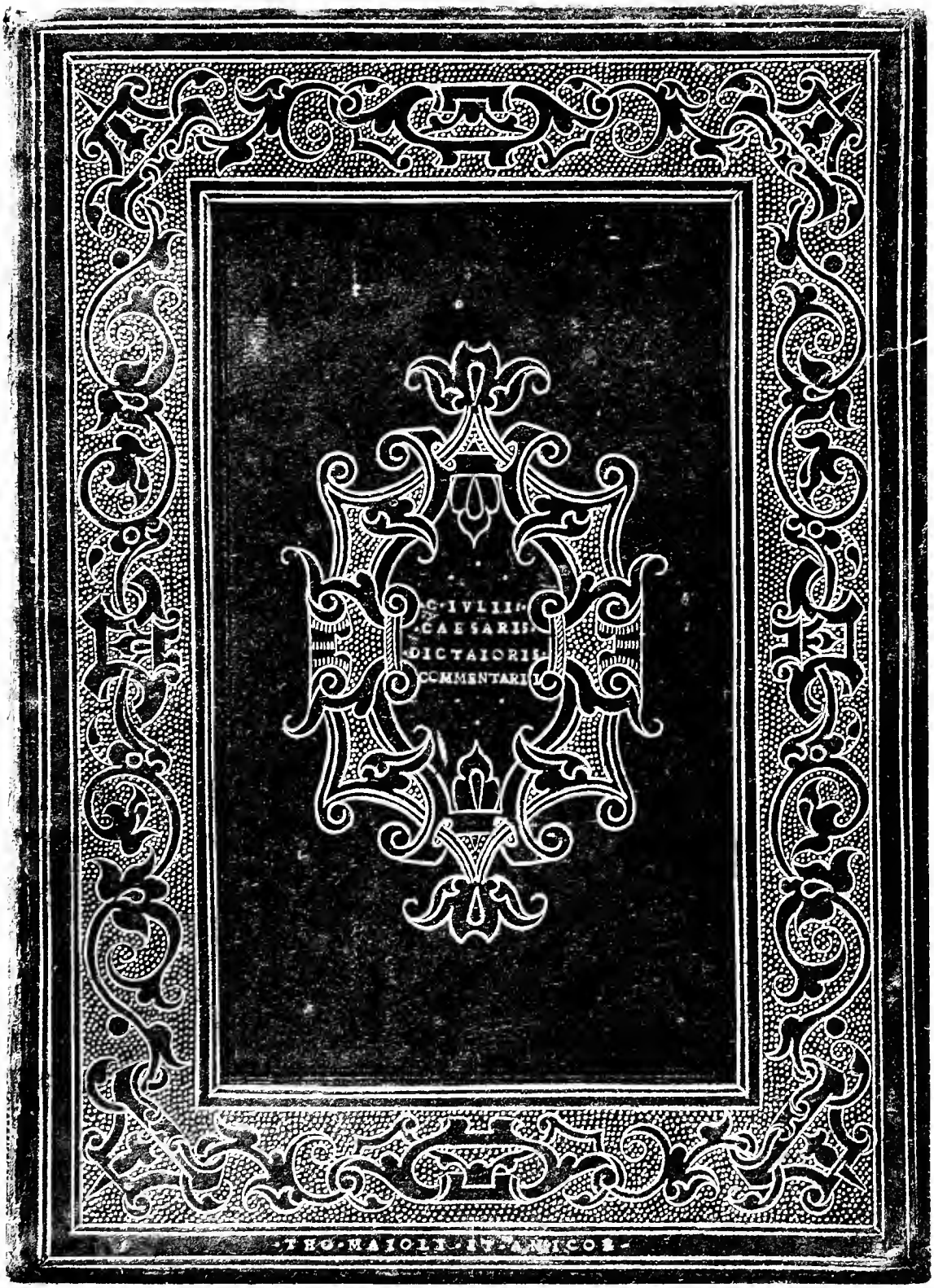
[FIRST EDITION, PRINTED BY C. SWEYNHEIM AND A. PANNARTZ.]

QUARTO.

AIOLI and Grolier were contemporaries, and there is a considerable likeness between the designs chosen by these two great collectors. The same liberal inscription, **ET AMICORUM**, was adopted by both.

It was in Italy that the art of gold tooling took its rise, and from Italy Grolier transplanted it to France, where it flourished.

Little is known of Tommaso Maioli, further than that he lived about 1500–1550. Guigard says of his library: "On ne le connaît que par les reliures de ses livres, chefs-d'œuvre de grâce, d'élégance et de goût que les amateurs couvrent de billets de banque."



JULII CESARIS BELLI GALLICI COMMENTARII, ETC.

From the Library of Tommaso Maioli.

Plate XXIX.

The binding reproduced in this plate is a singularly fine specimen of the great collector's library. It is of light brown morocco. The border is very elegant, and the whole design of the sides is severely classical in treatment. On the upper side are the title of the book, and the inscription THO. MAIOLI ET AMICOR. On the lower side, in the middle of the centre ornament, is Maioli's monogram in place of the title of the book. The back is elegantly tooled and without bands.

The book was formerly in the library of Paul Girardot de Prefond; it was bequeathed to the British Museum by the Rev. C. M. Cracherode.

PLATE XXX.

POLYDORI VERGILII URBINATIS ANGLICAE HISTORIAE LIBRI XXVI.

SIMON GRYNAEUS LECTORI.

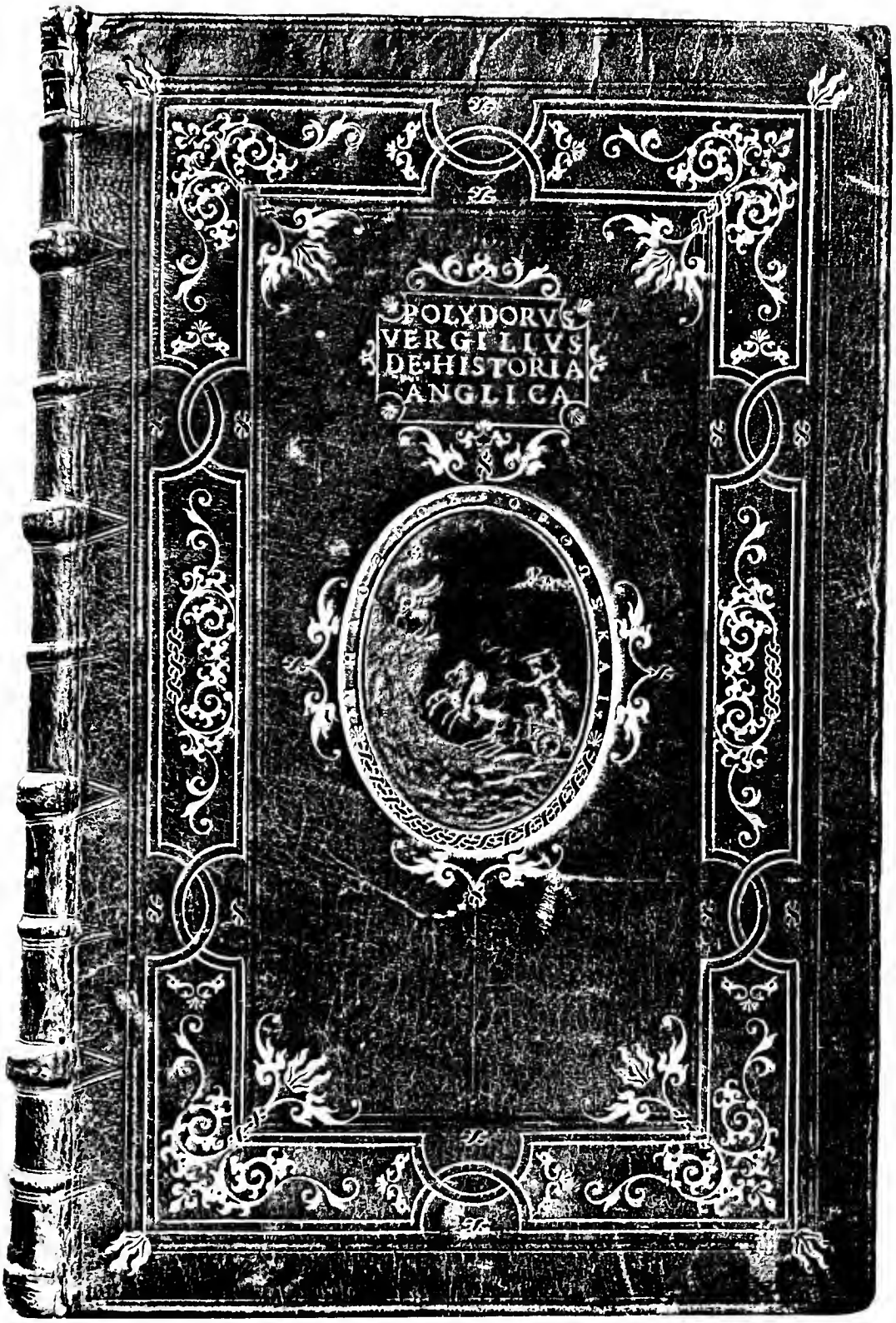
ANGLIA BISTONIO SEMPER GENS INCLYTA MARTE,
QUANTA, QUIBUSQ; ANIMIS NONGENTOS MILLE PER ANNOS
GESSERIT, IMPERIUM FIRMANS ADAMANTE REVINCTO,
INTULERIT QUOTIES VICINIS GENTIBUS ARMA,
SEU PROCUL EIECIT POPULANTEM FINIBUS HOSTEM,
SEU DOMUIT SÆVOS IMMANIA COLLA TYRANNOS,
MAXIMA MAGNANIMÛM POLYDORUS FACTA VIRORUM
PRÆCLARÈ LATIA PRIMUS CANIT OMNIA BUCCA.

INDICES RERUM SINGULARUM COPIOSUS & USUI EGREGIO FUTUROS, ADIECIMUS.

CUM GRATIA & PRIVILEGIO CÆSAREO.

BASILEÆ, APUD IO. BERBELIUM. ANNO M.D.XXXIIII. FOLIO.

ARE amongst the rare are the specimens of the library of Demetrio Canevari (1539—1625), Physician to Pope Urban VII. (1590), which have come down to us. It is supposed that his library was small although singularly choice; all the books bound for him have on their sides the curious medallion, representing Pegasus on a rock with Apollo driving his chariot over the waves towards him. Round the medallion is the inscription ΟΡΘΩΣ ΚΑΙ ΜΗ ΛΟΞΙΩΣ.


POLYDORVS
VERGILIVS
DE·HISTORIA
ANGLICA

The design on this medallion is raised, and the rock and sea are alike painted green. The chariot and Apollo's cloak are gilt.

This book, which is a first edition of Polydore Vergil on large paper, is bound in dark brown morocco, and must rank as one of the finest specimens of this distinguished collector's library. It is in the soundest condition, and forms a noble monument of the Italian binder's work. The light border, with its elegant design, is much to be commended. Both sides are alike.

The back has bands, and a single star is placed in the middle of each panel. The title is impressed upon the topmost panel.

This beautiful volume was bequeathed to the British Museum by the Right Hon. Thomas Grenville.

PLATE XXXI.

DER STAT NÜRMBERG VERNEÜTE REFORMATION. 1564.

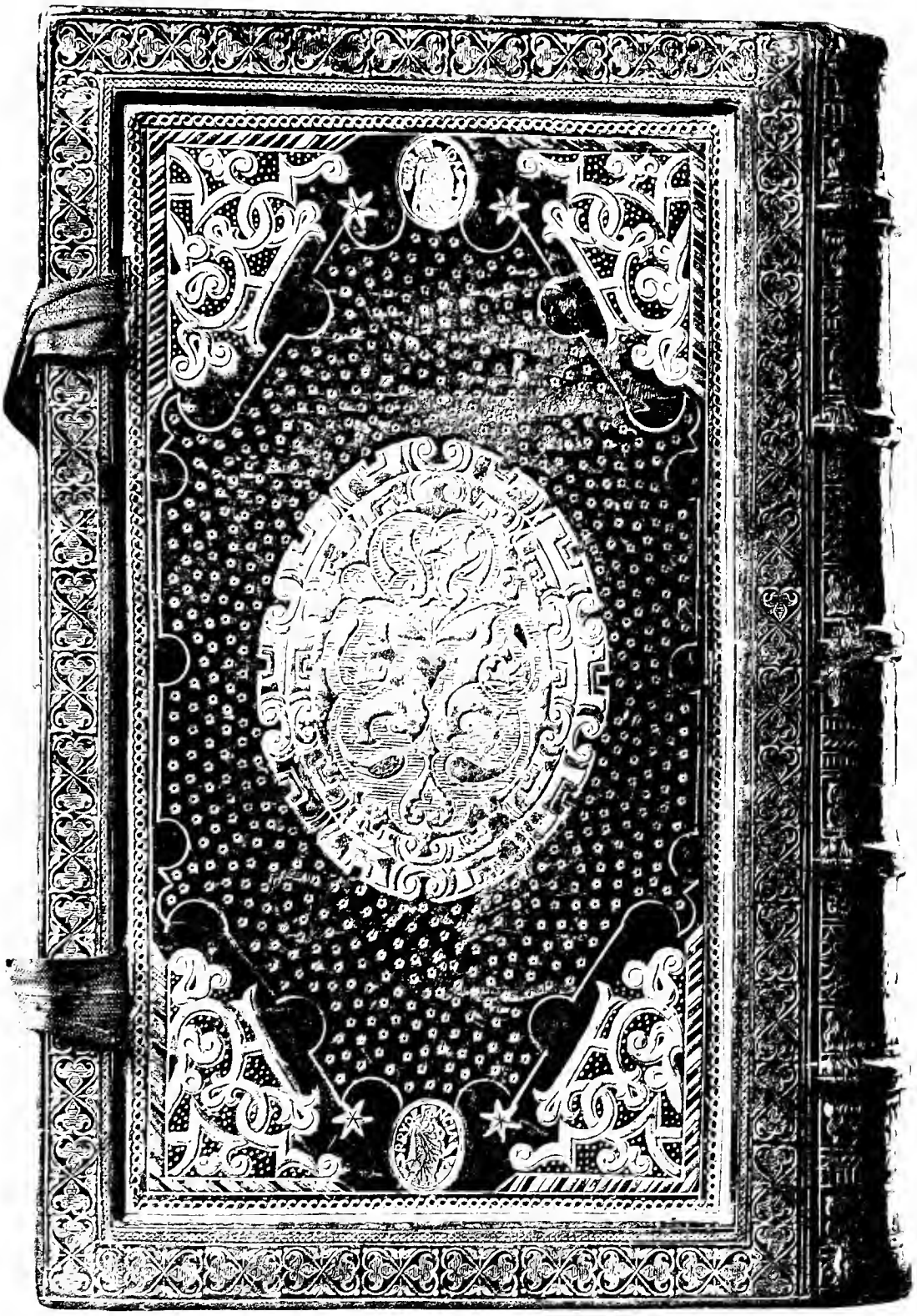
(*Colophon.*)

GETRUCKT ZU FRANCKFURT AM MAIN, DURCH GEORG RABEN, SIGMUND FEYRABEND, UND WEYGAND HANEN ERBEN. M.D.LXVI. FOLIO.

VERY characteristic of German binding at the end of the sixteenth century is the fine volume reproduced in this plate. The sides and back are richly gilt, but the design is much more nearly allied to the blind tooling of the Gothic nations than to the gold tooling of the Italian and French Renaissance. The border is singularly delicate and elegant, and the corners have much the appearance of lace-work.

The centre portion of the side is recessed considerably below the border.

The volume is bound in brown morocco, and portions of the design are painted white. The two medallions on the upper cover represent JUSTICIA, above, and FIDES, below. On the lower cover CHARIDAS (*sic*), above, and PRUDENCIA, below.



DER STAT NÜRMBERG VERNEÜTE REFORMATION.

German binding of the end of the XVIth century.

Plate XXXI.

The back has bands, with the panels fully gilt. The edges are gauffred, and have painted upon them the arms of the Emperor Maximilian II. and the city of Nuremberg.

Silk strings are added for the protection of the book.

It will be seen from the title above that there is a discrepancy of two years between the title-page and the colophon.

DEPARTMENT OF PRINTED BOOKS.

V.

FRENCH BINDINGS

OF THE

SIXTEENTH AND SEVENTEENTH CENTURIES.

PLATE XXXII.

WITICHINDI SAXONIS RERUM AB HENRICO ET OTTONE I. IMPP. GESTARUM LIBRI III.

UNÀ CUM ALIJS QUIBUSDAM RARIS & ANTEHAC NON LECTIS DIVERSORUM AUTORUM HISTORIJS, AB ANNO SALUTIS D.CCC. USQUE AD PRESENTEM ÆTATEM: QUORUM CATALOGUS PROXIMA PATEBIT PAGINA. HUC ACCESSIT RERUM SCITU DIGNARUM COPIOSUS INDEX.

BASILEÆ, APUD IO. HERVAGIUM, MENSE MARTIO, ANNO M.D.XXXII. FOLIO.

IN the history of bookbinding the name of Jean Grolier, Vicomte d'Aguisy, stands out as a bright particular star, and the volume here reproduced is an exceedingly happy specimen of the style of ornamentation which he adopted. The rigid lines of the geometrical pattern are broken by the curves in a manner peculiarly pleasing to the eye. The centre design which surrounds the title of the book is remarkably elegant.

The lower side of the book is the same as the upper side, except that the name of Grolier is not added, and in place of the

WITICHINDI SAXONIS RERUM AB HENRICO ET OTTONE I. IMPP. LIBRI III.

From the Library of Jean Grolier.

Plate XXXII.

title in the centre is Grolier's favourite motto, arranged in the following form :—

POR
TIO MEA
DOMINE SIT
IN TERRA VI
VENTI
VM.

The binding is of light-brown calf, and the back is richly gilt with bands and lettering.

Grolier was born at Lyons in 1479, and died at Paris on the 22nd of October, 1565.

The inscription "et amicorum" which was adopted by Maioli and Grolier, and some other collectors who followed in their steps, must, one would think, have been more honoured in the breach than in the observance, unless these men were very unlike the collectors of a later date. Now-a-days the most liberal lender of his books would surely draw a line at those whose covers were adorned as Grolier adorned his.

This volume was bequeathed to the British Museum by the Rev. C. M. Cracherode.

PLATE XXXIII.

IL PRENCIPE DI NICOLO MACHIAVELLI, AL MAGNIFICO LORENZO DI PIERO DE MEDICI.

La Vita di Castruccio Castracani da Lucca.

Il Modo, che tenne il Duca Valentino per ammazzare Vitellozzo Vitelli, Oliverotto da Fermo, il S. Paulo, & il Duca di Gravina.

I Ritratti delle cose della Francia, & dell' Alamagna.

Aldus (with dolphin and anchor) m.d.xl.

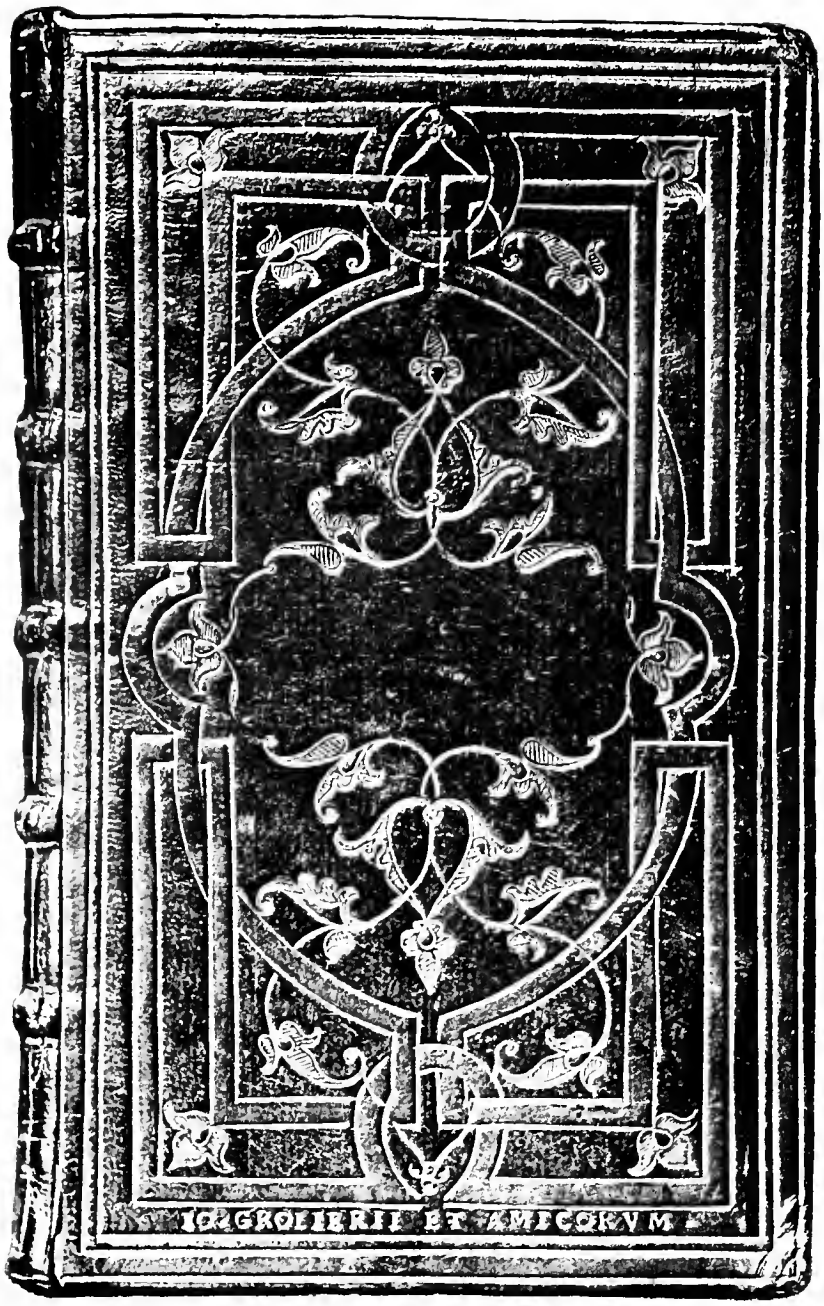
(*Colophon.*)

In Vinegia, nell' anno m.d.xl. in casa de' Figliuoli di Aldo.

Octavo.

LATE XXXII. represents a folio volume, while this book is small, and of the same size as it appears here.

This is an agreeable little volume in sound condition. The geometrical pattern is filled in with a floral design which takes off any stiffness that otherwise might be perceptible. The back has bands, and a floral ornament is placed in the centre of each panel. The leather in which the book is bound is brown morocco, and the interlaced geometrical pattern is painted dark blue and red. The upper left-hand portion and lower right-hand portion


IOA GROLIERII ET AMICORVM

are dark blue, while the lower left-hand portion and upper right-hand portion are red.

The title of the book is not stamped in the place reserved for it on the upper cover, but on the lower cover is Grolier's motto, thus arranged :—

PORTIO MEA DO
MINE SIT IN
TERRA VI
VENTI
VM

This volume was bequeathed to the British Museum by the Rev. C. M. Cracherode.

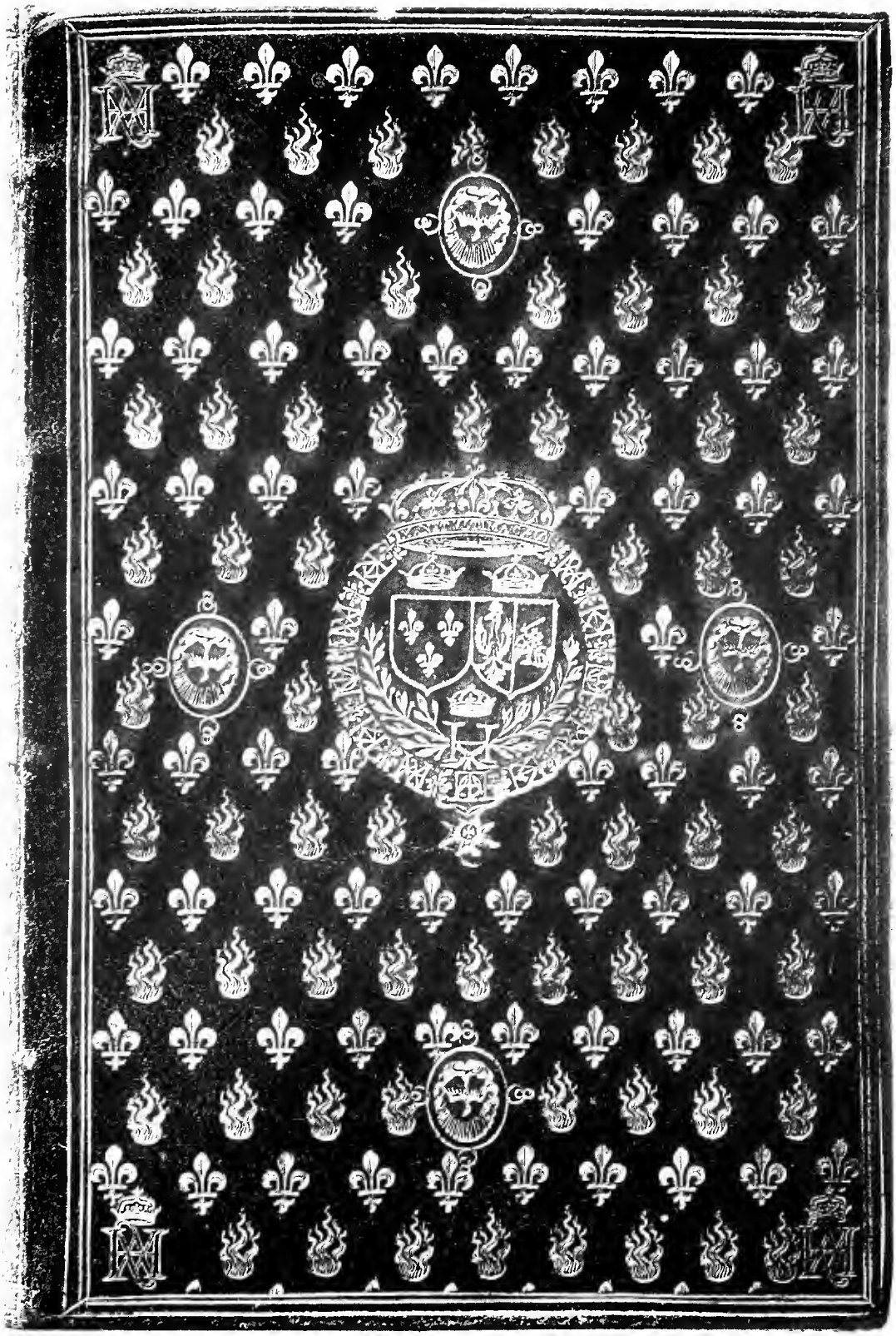
PLATE XXXIV.

LE LIVRE DES STATUTS ET ORDONNANCES DE L'ORDRE DU BENOIST SAINCT ESPRIT, ESTABLY PAR LE TRES-CHRESTIEN ROY DE FRANCE & DE POLOGNE HENRY TROISIESME DE CE NOM.

On vellum. Quarto.

UCH conjecture is necessarily mixed up with our knowledge of the celebrated binders of the past, and many bindings are attributed to Nicolas and Clovis Eve which cannot be proved with any certainty to be actually their work. Hence there is a special interest attaching to the binding here represented, because the document from which we learn that Nicolas Eve was the artist employed to bind forty-two copies of the Statutes of the Order of Saint Esprit has come down to us and is as follows :—

"A Nicolas Eve laveur et relieur des livres et libraire du Roy 47 escus et demy pour avoir lavé, doré et reglé sur tranche 42 livres des statuts et ordonnances de l'ordre, reliez et couverts de maroquin orenge de Levant, enrichis d'un coté des armoieries de S. M. pleines dorées, et de l'autre de France et de Pologne, et aux quatre coins



LE LIVRE DES STATUTS DE L'ORDRE DU SAINCT ESPRIT.

Bound by Nicolas Eve for Henri III., King of France and Poland.

Plate XXXIV.

de chiffres et le reste de flames avec leurs fermoirs de ruban orenge et bleu, suivant l'ordonnance de M. le chancelier du 26 et quittance du 27 décembre 1579, cy XLVII. escus et demy."

The volume is bound in a golden-brown morocco. The sides are covered with fleurs-de-lys and flames arranged alternately. On the upper cover, in the centre, are the arms of Henri III. as King of France and King of Poland, surrounded by the collar of the Order of St. Esprit, and surmounted by a crown with the motto: "Manet ultima cælo." Below is the initial of the King, surmounted by a crown. In the four corners are crowned monograms, composed of the letter H and the two Greek letters λ λ (initials of Louise de Lorraine). Above and below the arms, and on either side are four ovals containing a representation of the Dove descending (the emblem of the Order).

The tooling of the lower cover is the same as that of the upper cover, except that in the centre there is only one shield of the arms of France in place of the two shields. This lower cover is reproduced by Mons. L. Gruel in his *Manuel Historique et Bibliographique de l'Amateur de Reliures* (1887), and Mons. H. Bouchot, in *Les Reliures d'Art à la Bibliothèque Nationale* (1888), reproduces the upper cover, these reproductions being taken from other copies of this book, exactly similar in binding. On the title-page of this copy is the inscription: "Ce livre appartient à Anne Frilles de Noailles Duc et pair et Mareschal de France."

It was bequeathed to the British Museum by Lady Banks.

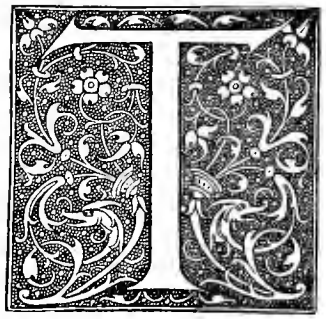
PLATE XXXV.

L'HISTOIRE DES FAICTS, GESTES, ET CONQUESTES DES ROYS, PRINCES, SEIGNEURS ET PEUPLE DE FRANCE.

DESCRIPTE EN X. LIVRES, & COMPOSEE PREMIEREMENT EN LATIN PAR NOBLE & SCAVANT PERSONNAGE PAUL ÆMYLE VERONOIS: ET DEPUIS MISE EN FRANÇOIS PAR JEAN REGNART GENTILHOMME ANGEVIN, EN SON VIVANT SEIGNEUR DE LA MICTIERE.

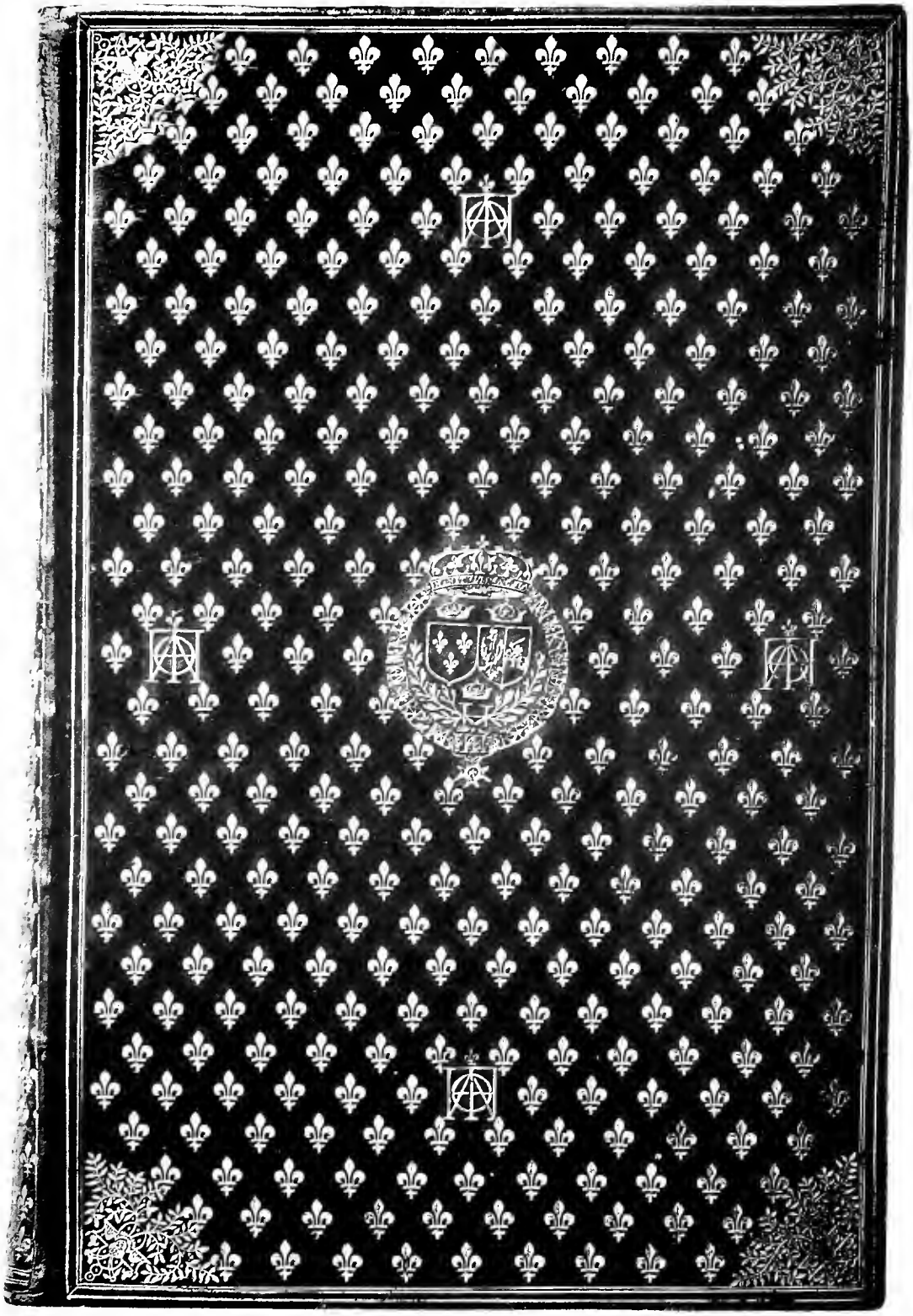
AVEC LA SUYTE DE LADICTE HISTOIRE TIREE DU LATIN DE FEU M. ARNOLD LE FERRON CONSEILLER DU ROY À BOURDEAUX, & AUTRES BONS AUTEURS: & TABLE TRES AMPLE DU CONTENU EN ICELLE.

A PARIS, PAR FEDERIC MOREL, IMPRIMEUR DU ROY. M.D.LXXXI. AVEC PRIVILEGE DUDICT SEIGNEUR. FOLIO.



THIS magnificent binding, with the arms of Henri III. is attributed to Nicolas Eve, and when this plate is compared with Plate XXXIV. it will be seen that the treatment is very similar. The corners also are of that floral character which is so intimately associated with the work of the Eves.

The leather is a rich brown morocco in the soundest condition; and when this work of Paulus Æmilius is compared with the



L'HISTOIRE DES FAICTS, GESTES, ET CONQUESTES DES ROYS, ETC.

Bound by Nicolas Eve.

Plate XXXV.

Statutes of the Order of Saint Esprit it will be seen that the tooling of Paulus Æmilius is more exquisitely carried out, perhaps because the volume of the Statutes was a wholesale piece of work.

Both sides of this book are alike. The back is without bands, and is covered with fleurs-de-lys.

This volume, which exhibits one of the most superb pieces of binding which it is the lot of any one to see, belongs to the Grenville library.

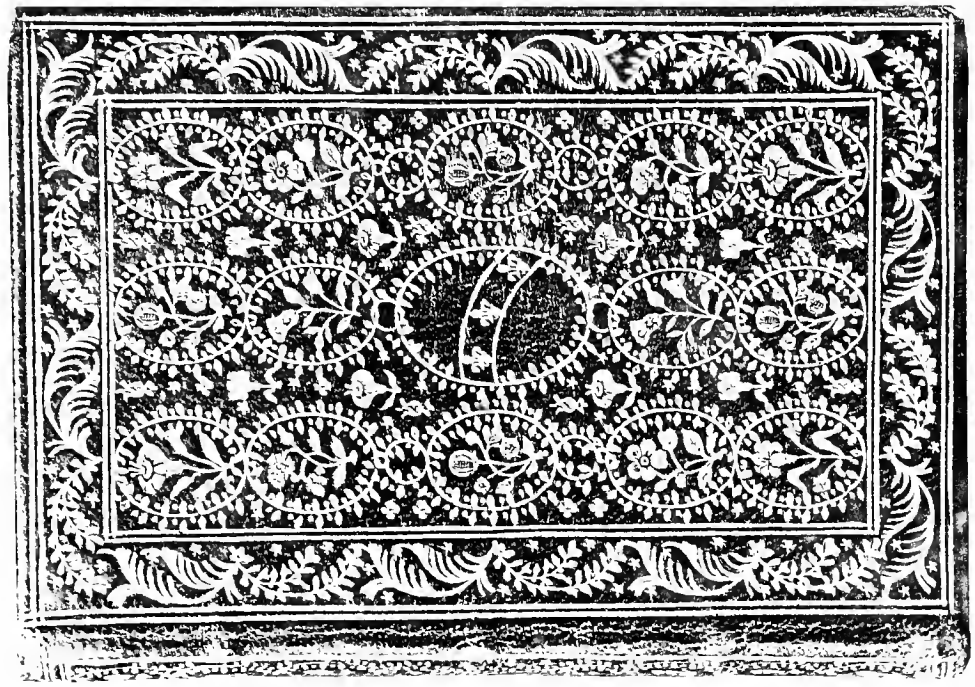
PLATE XXXVI.

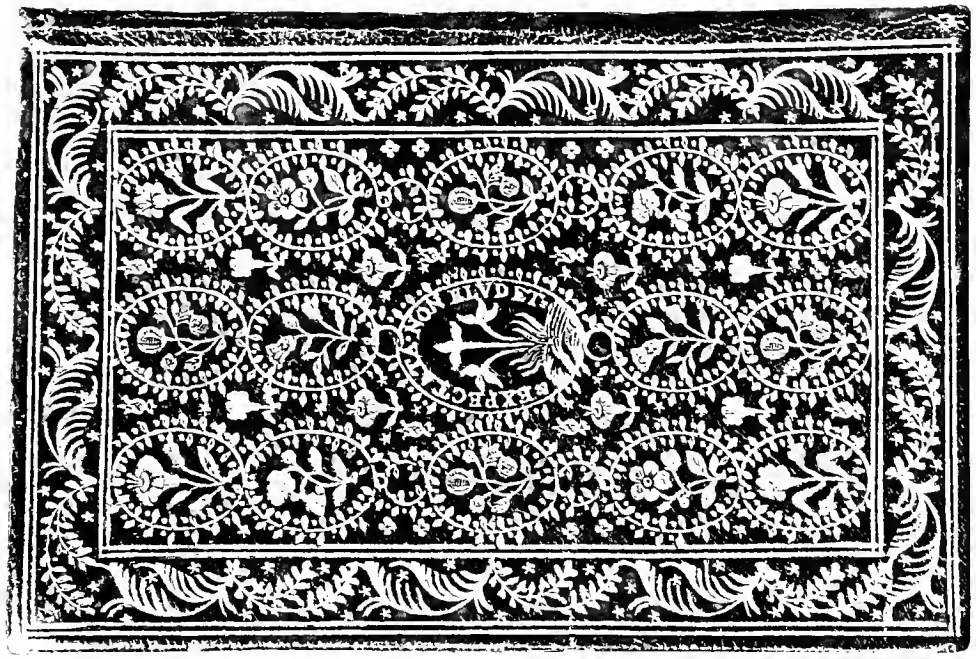
CL. CLAUDIANUS, THEOD. PULMANNI CRANEBURGII DILIGENTIA, & FIDE SUMMA, È VETUSTIS CODICIBUS RESTITUTUS. UNA CUM M. ANT. DEL-RIO NOTIS.

ANTVERPIÆ, EX OFFICINA PLANTINIANA, APUD VIDUAM, & JOANNEM MORETUM. M.D.XCVI. SEXDECIMO.

MARGUERITE DE VALOIS, third daughter of Henri II. and Catherine de Médicis, and wife of Henri IV., King of Navarre, and afterwards King of France, is supposed to have been the possessor of a series of exquisite little books elegantly tooled by Clovis Eve. The British Museum contains quite a number of these books, any one of which would give a distinguished character to the collection of bindings of which it formed a part.

Both sides of one of these beautiful volumes in olive morocco are here reproduced. On the lower cover is the motto "expectata





CL. CLAUDIANUS, THEOD. PULMANNI CRANEBURGII DILIGENTIA.

Bound by Clovis Eve—From the Library of Marguerite de Valois.

Plate XXXVI.

non eludit." The back is without bands, and in the centre is the name of the author of the book, arranged in an oval. It is fully gilt with a beautiful design of flowers.

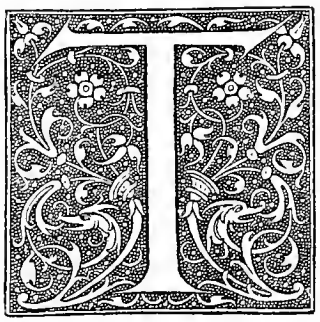
Mons. E. Quentin Bauchart, in his *Les Femmes Bibliophiles*, 1886, tome 1, reproduces a volume of exactly similar binding. The design is said to have been given by Marguerite herself, but Mons. Bauchart doubts whether these bindings are correctly attributed to this Queen, because no mention is made of them by the older bibliographers; but he thinks that, as in modern times they have been so universally associated with her name, they may well continue to be so, unless some contradictory evidence should arise.

PLATE XXXVII.

DIONYSII AREOPAGITÆ OPERA QUÆ EXTANT. GR.

In eadem Maximi Scholia.
Georgii Pachymeræ Paraphrasis.
Michaëlis Syngeli Encomium.
Latine omnia mox edenda.

Parisiis, M.D.LXII. Apud Guil. Morelium, in Græcis typographum Regium. Octavo.



The binding reproduced in this plate is a singularly fine specimen of the library of Catherine de Médicis, (1519-1589) Queen of France. The volume is bound in olive morocco, elegantly tooled in gold, with a portion of the design coloured in blue and red. The arms in the centre are painted in colours, and those of the Medici family will be noticed on the sinister side of the shield. Both sides of the book are alike. The back has bands, and the panels are covered with stars, over which in each of the four middle panels is a crowned K. The leaves are gauffred.

DIONYSII AREOPAGITÆ OPERA QUÆ EXTANT.

From the Library of Catherine de Medicis

Plate XXXVII

The association of this binding with the Queen is of great interest, but there is a more agreeable association with the name of Jacques Auguste De Thou, for the library of Catherine de Médicis was placed under the charge of this celebrated book collector by Henri IV.

PLATE XXXVIII.

FRANCISCI PETRARCHAE FLORENTINI, PHILOSOPHI, ORATORIS, & POËTÆ CLARISSIMI, REFLORESCENTIS LITERATURÆ LATINÆQUE LINGUÆ, ALIQUOT SECULIS HORRENDA BARBARIE INQUINATÆ AC PENÈ SEPULTÆ, ASSERTORIS & INSTAURATORIS, OPERA QUE EXTANT OMNIA.

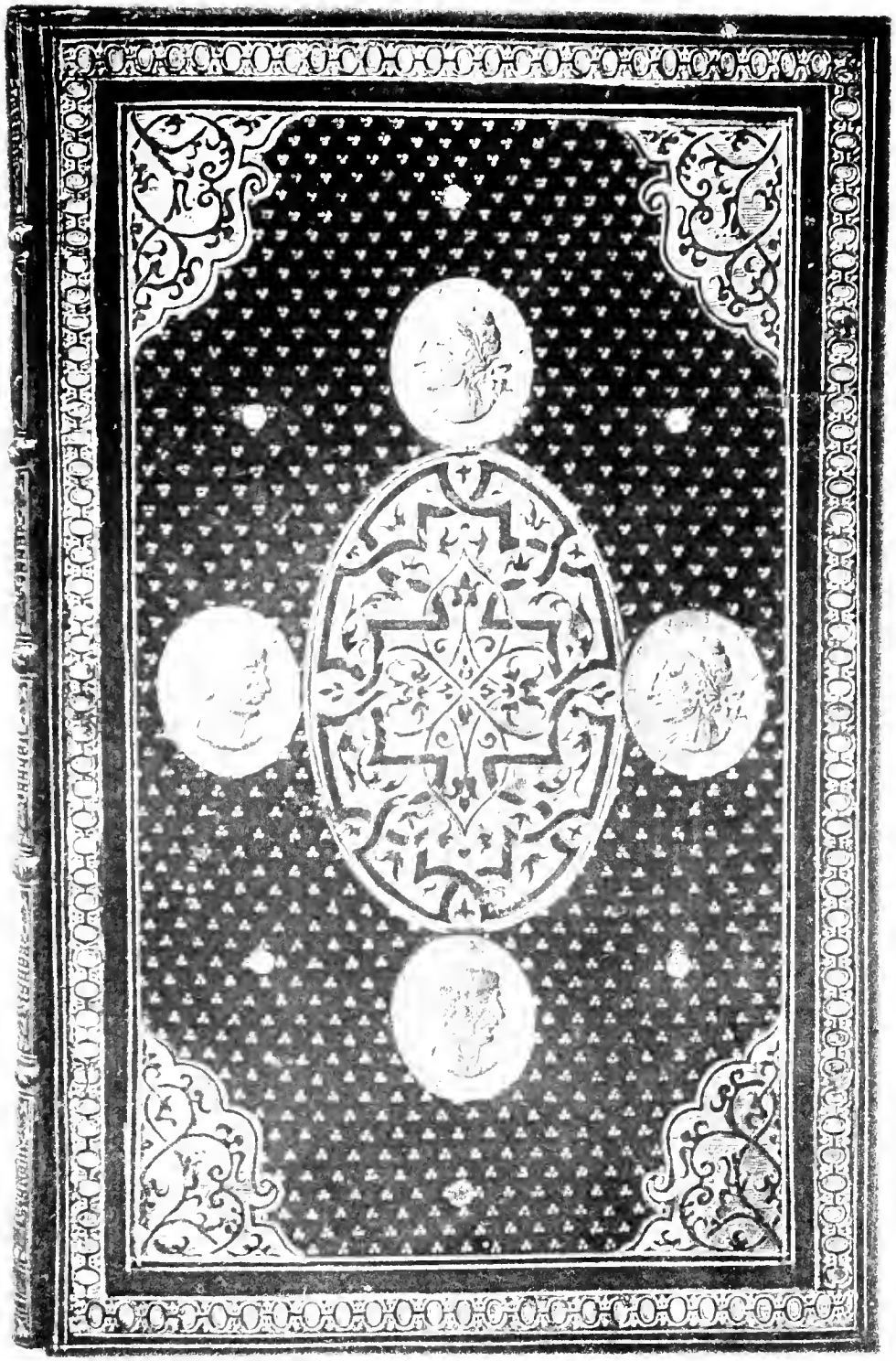
IN QUIBUS PRÆTER THEOLOGICA, NATURALIS MORALISQUE PHILOSOPHIÆ PRÆCEPTA, LIBERALIUM QUOQUE ARTIUM ENCYCLOPEDIAM, HISTORIARUM THESAURŪ & POËSIS DIVINĀ QUANDAM VIM, PARI CUM SERMONIS MAIESTATE, CONIUNCTA INVENIES.

ADIECIMUS EIUSDEM AUTHORIS, QUÆ HETRUSCO SERMONE SCRIPSIT CARMINA SIVE RYTHMOS IN QUIBUS GRÆCORUM GLORIAM, LATINORUM COPIAM, VIRIS HAC ÆTATE DOCTISSIMIS ÆQUASSE, IMÒ SUAVITATE & ELEGANTIA SUPERASSE MULTUM, VISUS EST. HÆC QUIDEM OMNIA NUNC ITERUM SUMMA DILIGENTIA À MENDIS REPURGATA ATQUE INNUMERABILIBUS IN LOCIS, GENUINÆ INTEGRITATI RESTITUTA, & IN TOMOS QUATUOR DISTINCTA. QUÆ VERÒ UNOQUOQUE TOMO CONTINENTUR VERSA PAGINA LECTORI EXHIBEBIT.

INSIGNIORUM ATQUE DOCTISSIMORUM IN RE LITERARIA VIRORUM, DE HOC AUTORE TESTIMONIA IN PRÆFATIONE HABES.

BASILEÆ EXCUDEBAT HENRICHUS PETRI, 1554. FOLIO.

UCH interest attaches to this binding, not only from its beauty, but from the evidence it furnishes of the occasional union of a mediæval treatment with the more modern gold tooling; and that in France, where one would least expect to find such a union. It is an exceedingly fine piece of work, excellent in every respect, and in very bright condition.



FRANCISCI PETRARCHÆ OPERA OMNIA.

With medallions of Cato and Cicero.

Plate XXXVIII.

The corners and centre are in solid gilt stamped on brown calf. The design of these ornaments is very elegant, and they are worked with great skill and clearness. The medallions in solid gold represent Marcus Cato and Marcus Tullius (Cicero). The groundwork of light dots and roses, and the thin pleasing border contrast admirably with the solid stamps. Both sides are alike. The edges are gauffred.

PLATE XXXIX.

VALERII MAXIMI DICTORUM FACTORUMQUE MEMORABILIUM LIBRI IX.

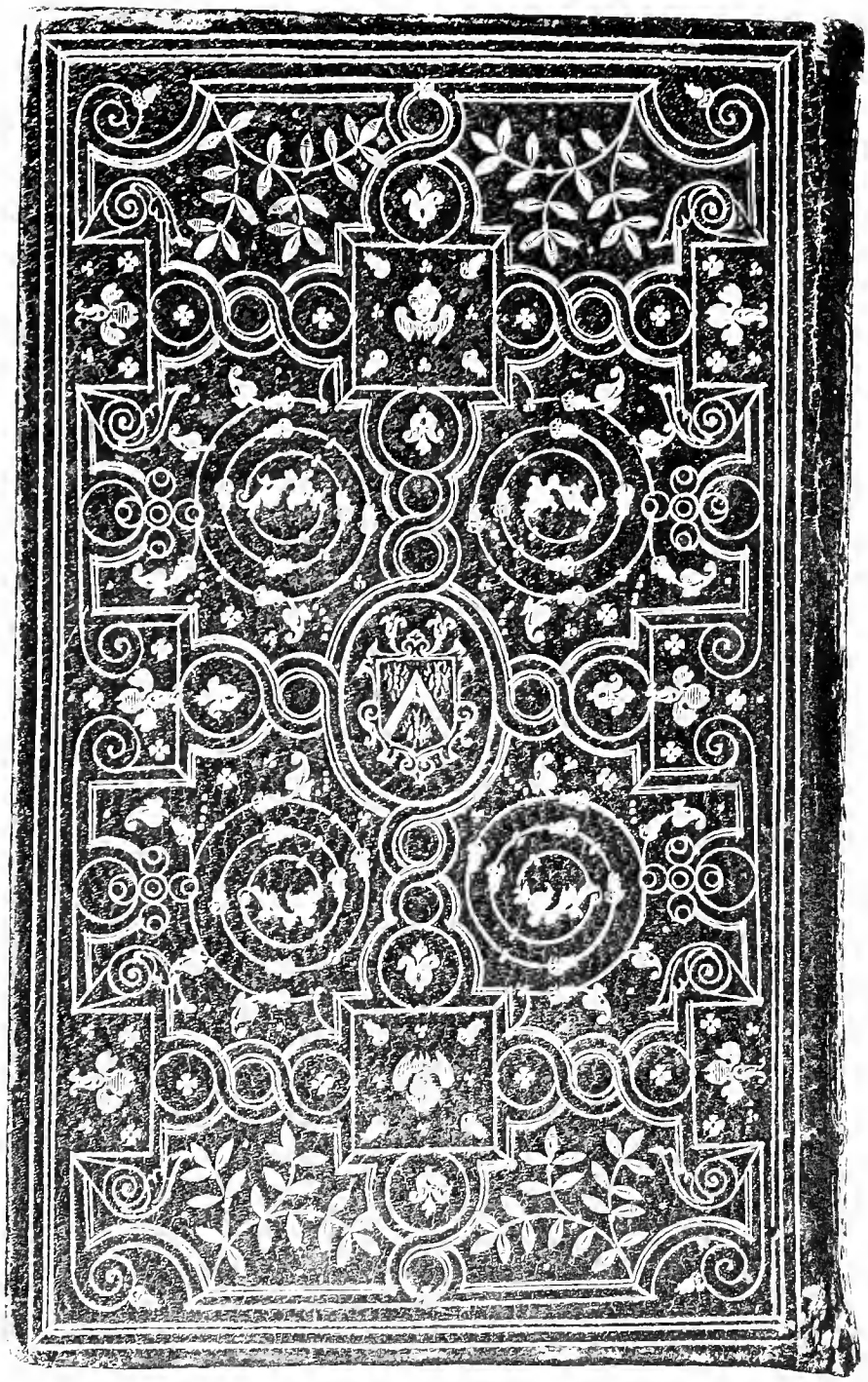
INFINITIS MENDIS EX VETERUM EXEMPLARIUM FIDE REPURGATI, ATQUE IN MELIOREM ORDINEM RESTITUTI PER STEPHANUM PIGHIUM CAMPENSEM.

ACCEDUNT IN FINE EIUSDEM ANNOTATIONES IN LOCA PLUSQUÀM DCCC.

ITEM HAC ALTERA RECOGNITIONE FRAGMENTUM DE PRÆNOMINIBUS ANTIQUŪ INCERTI AUCTORIS; QUOD DECIMI LIBRI LOCUM IN MULTIS EXEMPLARIBUS OCCUPAT.

ANTVERPIÆ, EX OFFICINA CHRISTOFORI PLANTINI, ARCHITYPOGRAPHI REGIJ. CIↃ . IↃ . LXXIIII. OCTAVO.

THUANUS, or, to give him his proper name, Jacques Auguste De Thou, was the most renowned book collector in France after Grolier, and the books ornamented respectively with his arms and those of his two wives are highly esteemed. The majority of his books were plainly but handsomely bound, with arms on the sides, and monograms on the back. Before 1587 he used his coat alone, but in that year he married his first wife Marie Barbançon, and her arms joined with his own were stamped upon



VALERII MAXIMI DICTORVM FACTORVMQVE MEMORABILIVM LIBRI IX

Bound by Nicholas Eve. From the Library of De Thou

Plate XXXIX.

his books. In 1601 Marie died, and in the following year De Thou married Gasparde De La Chastre, and then her arms replaced those of Marie Barbançon.

Although the majority of De Thou's books were plainly bound, the historian sometimes employed Nicolas Eve to exert his skill in the decoration of some of them. This plate represents a small book in red morocco, and is of the same size as the original. It is an exceedingly fine specimen of the ornate tooling associated with the name of Nicolas Eve. De Thou's arms alone ornament the centre of the side. The back, which is very beautiful, has no lettering.

This volume was bequeathed to the British Museum by the Rev. C. M. Cracherode.

PLATE XL.

HISTORIA UTRIUSQUE BELLI DACICI À TRAIANO CAESARE GESTI, EX SIMULACHRIS QUAE IN COLUMNA EIUSDEM ROMAE VISUNTUR COLLECTA. AUCTORE F. ALFONSO CIACONO HISPANO DOCTORE THEOLOGO INSTITUTI PRÆDICATORUM & ROMANI PONTIFICIS PŒNITENTIARII.

ROMÆ, EX TYPOGRAPHIA IACOBI MASCARDI. MDCXVI. SUPERIORUM PERMISSU. FOLIO.

PROBABLY the name of no binder is more renowned in the history of Bookbinding than that of Le Gascon, and yet nothing is really known of him, and doubts of his very existence have even been hazarded. Mons. Gruel has found some fine specimens of binding by Florimond Badier, which he has reproduced with admirable effect in his *Manuel Historique et Bibliographique de l'Amateur de Reliures*, and he says that much of the work attributed to Le Gascon must have been produced by Badier. The volume here reproduced is a marvellous piece of work, and one of the finest bindings

HISTORIA DELLE DAGHE; AUCTORE F. ALFONSO CIACONO.

Bound by Le Gascon.

Tab. XI.

attributed to Le Gascon which is known to exist. It is in red morocco elaborately gilt, with a geometrical pattern filled in with minute gold tooling. Some portions are inlaid with olive and yellow morocco. The back has bands, but the design on the back is not equal to that on the sides.

The gauffred leaves are gilt and painted in colours.

DEPARTMENT OF PRINTED BOOKS.

VI.

ENGLISH BINDINGS

OF THE

SIXTEENTH AND SEVENTEENTH CENTURIES.

PLATE XLI.

PETRI BEMBI CARDINALIS HISTORIAE VENETAE LIBRI XII.

CUM PRIVILEGIIS. VENETIIS. M.D.LI.

(*Colophon.*) VENETIIS, APUD ALDI FILIOS. M.D.LI. FOLIO.

EDWARD THE SIXTH'S library has already been drawn upon for the purposes of this book. Plates VIII., IX., and X. represent three volumes which once belonged to this young king, and are bound in quite different styles of art.

The volume reproduced in this plate exhibits a finer and more elaborate specimen of book-binding than either of these, and it does the greatest credit to the English art of the time. It is in brown calf, with the arms and crowned initials of King Edward. The interlaced geometrical pattern introduced from abroad is filled in with quite original scrolls. These bands are painted black. The tools used on this book are evidently the same as those used on other books which undoubtedly proceeded from the house of Thomas Berthelet. The back is made concave and

PETRI BEMBI CARDINALIS HISTORIA.

From King Edward the Sixth's Library.

Plate XLI.

covered with gold leaf to imitate the fore-edge and give the effect of gilt leaves. The covers project, and thus back and fore-edge look alike, and the book in consequence has a very odd appearance. The edges are gauffred.

From the Old Royal Collection.

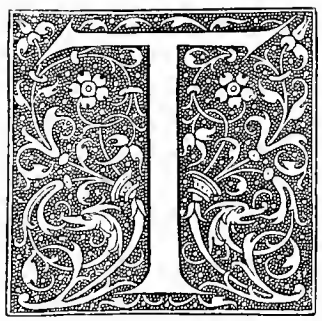
PLATE XLII.

EL FELICISSIMO VIAIE D'EL MUY ALTO Y MUY PODEROSO PRINCIPE DON PHELIPPE, HIJO D'EL EMPERADOR DON CARLOS QUINTO MAXIMO, DESDE ESPAÑA À SUS TIERRAS DE LA BAXA ALEMAÑA.

CON LA DESCRIPCION DE TODOS LOS ESTADOS DE BRABANTE Y FLANDES. ESCRITO EN QUATRO LIBROS, POR JUAN CHRISTOVAL CALVETE DE ESTRELLA.

CON GRACIA Y PRIVILEGIO DE LA IMPERIAL MAJESTAD, PARA TODOS SUS REYNOS, ESTADOS Y SEÑORIOS, POR QUINZE AÑOS.

EN ANVERS, EN CASA DE MARTIN NUCIO. AÑO DE M.D.LII.



THIS binding is classified in this division, not because it was the work of English artists, but because it was produced for an English king.

It is a very remarkable and a very beautiful work of art, and most probably owes its origin to a Flemish binder. The leather used is brown morocco, which shows out in the elegant interlaced design. The groundwork, painted light green, is sprinkled with a darker colour. The royal arms of England, surrounded by the garter

EL FELICISSIMO VIAJE DE DON PHILIPPE [illegible] PAR [illegible] DE LA TORRE.

From the Library of [illegible]

Plate XLII

and surmounted by a helmet and crown, with the lion and dragon as supporters on the dexter and sinister sides respectively, are painted in colours on a leather piece in the centre of the upper cover.

On the lower cover is the motto:

POSUI DEṼ
ADIVTOREM
MEVM

There are no marks of ownership, so that it cannot be positively stated for whom the book was bound; but there can be little risk in attributing it to Edward VI. It will be seen by reference to Plate x. that a somewhat similar design is used on a manuscript volume which was undoubtedly bound for Edward VI. The edges are gauffred.

From the Old Royal Collection.

PLATE XLIII.

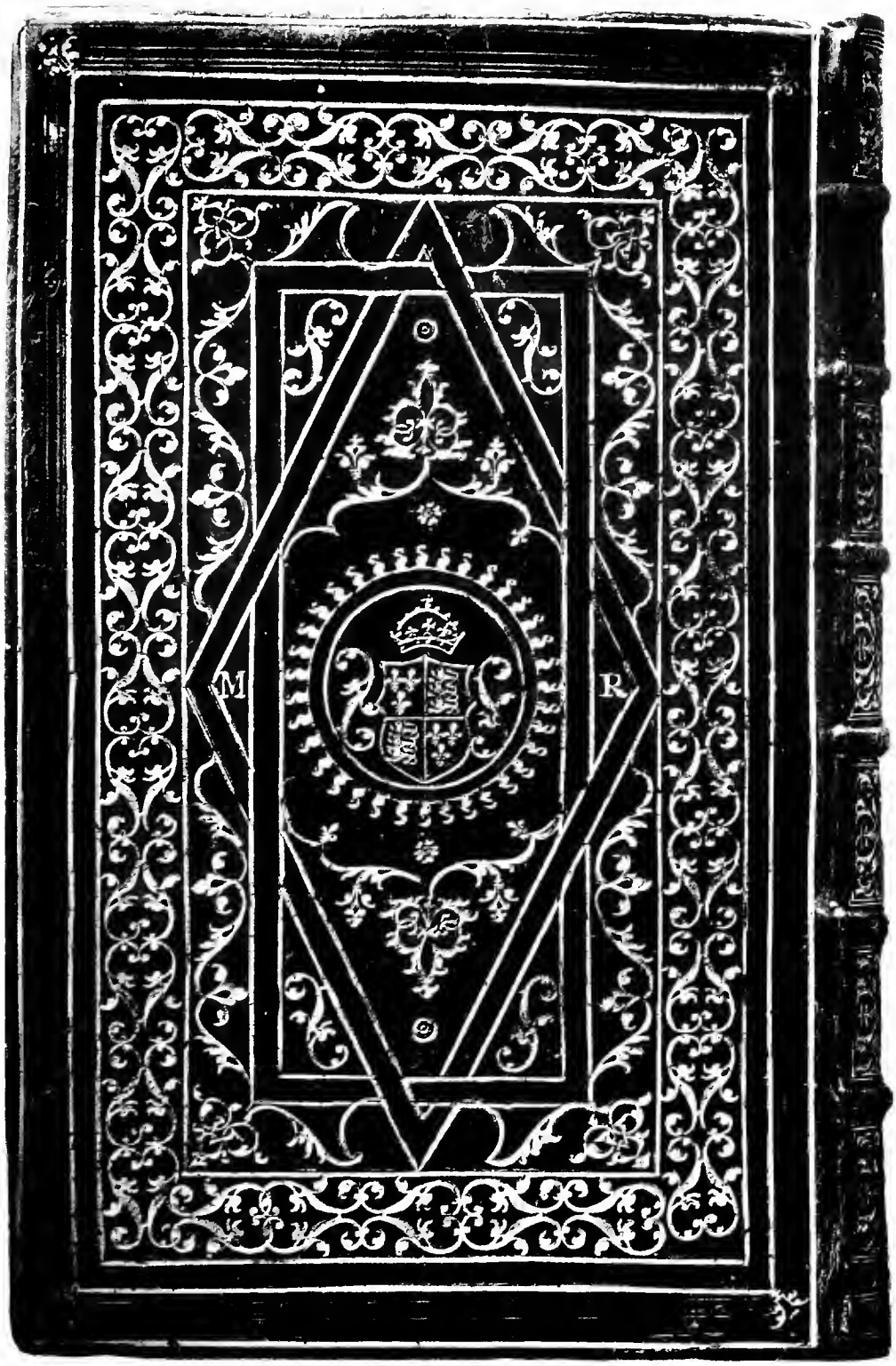
EPITOME OMNIUM OPERUM DIVI AURELII AUGUSTINI, EPISCOPI HIPPONENSIS, PRIMUM QUIDEM, PER JOHANNEM PISCATORIUM COMPENDIARIA QUADAM VIA COLLECTA.

NUNC AUTEM DILIGENTIUS RECOGNITA, & MULTORUM ADIECTIONE, QUÆ IN PRIORI ÆDITIONE, NON ABSQUE MAGNA AUGUSTINIANÆ SENTENTIÆ IACTURA, DESIDERABANTUR, AUCTA & LOCUPLETATA PER JOHANNEM PESSELLIUM TYLANUM THEOLOGUM, ORDINIS PRÆDICATORŪ PER GERMANIAM SUPERIOREM PROVINCIALEM.

PER EUNDEM & NUNC RECENS ACCESSIT EX EODEM AUGUSTINO COLLECTUS DE SEPTEM SACROSANCTIS SACRAMENTIS TOMUS TERTIUS.

COLONIÆ, EX OFFICINA MELCHIORIS NOVESIANI. M.D.XLIX. FOLIO.

THERE is a striking likeness between this binding, which was produced for Queen Mary I., and has her initials M. R. on the sides, and the MS. volume bound for Edward VI., which is reproduced on Plate IX. There can be little doubt but that both covers were the work of the same binder. Still, while the likeness is so pronounced between the two books, this binding of Queen Mary's is much the more elegant. The rich but delicate border greatly adds to the charm of the side. It is also



EPITOME OMNIUM OPERUM AUGUSTINI EPISCOPI HIPPONENSIS.

From Queen Mary's Library.

Plate XLIII.

instructive to notice the dissimilarities of the design. Although the position of the scrolls between the interlaced geometrical pattern is the same in both, the scrolls themselves are not identical. The coat of arms with the circle round it of tongues of flame is the same on both volumes, but the size is different.

This volume from Queen Mary's library belongs to the Old Royal Collection.

PLATE XLIV.

FLORES HISTORIARUM PER MATTHÆUM WESTMONASTERIENSEM COLLECTI, PRÆCIPUÈ DE REBUS BRITANNICIS AB EXORDIO MUNDI USQUE AD ANNUM DOMINI 1307.

LONDINI, EX OFFICINA THOMÆ MARSHIJ, ANNO DOMINI 1570. FOLIO. [THE TITLE IS PRINTED IN GOLD, WITH ILLUMINATED BORDER.]

(*Colophon.*) LONDINI. EXCUDEBAT THOMAS MARSHIUS, SECUNDO DIE JUNIJ, ANNO GRATIÆ 1570.

VERY remarkable and distinctive in character is the binding of this book, which was produced for Queen Elizabeth. It is in dark brown calf, with solid gilt corners, and a surface powdered with gilt stars. In the outer border and the centre are inlaid pieces of white leather, with ornamental scrolls and various musical instruments, swords, bows and arrows, &c., in blind tooling, which have the effect of being worked up from the back like *repoussé* work. The centre ornament forms a border for the royal arms, which are tooled in gold on the brown leather. Both sides are alike, and the brass clasps are handsomely engraved. The edges are gauffred.

FLORES HISTORIARVM PER MATTHEVM WESTMONASTERIENSEM COLLECTI

From Queen Elizabeth's Library.

Plate XLIV.

There is another very interesting volume similarly bound in the British Museum. It is a copy of the "Gospels of the Fower Evangelists," dedicated to Queen Elizabeth by John Foxe the Martyrologist, and printed by John Daye, 1571. On the title-page is written—"This was the Dedication Book presented to the Queenes owne hands by Mr. Fox."

This has exactly the same design as is used on the Matthew of Westminster; but, being a smaller book, the solid gilt corners are dispensed with, and the middle ornaments of the outer border in white leather are omitted.

A considerable amount of interest is centred in these original and beautiful pieces of binding, on account of the initials I. D. P. on the labels in the outer corner ornaments—a satisfactory explanation of which is still to be found. It has been suggested that these initials stand for John Daye, Printer, but this conjecture seems to be doubtful, because, although the volume of the Gospels is printed by Daye, the Matthew of Westminster is printed by Thomas Marsh.

Both these volumes were bequeathed to the British Museum by the Rev. C. M. Cracherode.

PLATE XLV.

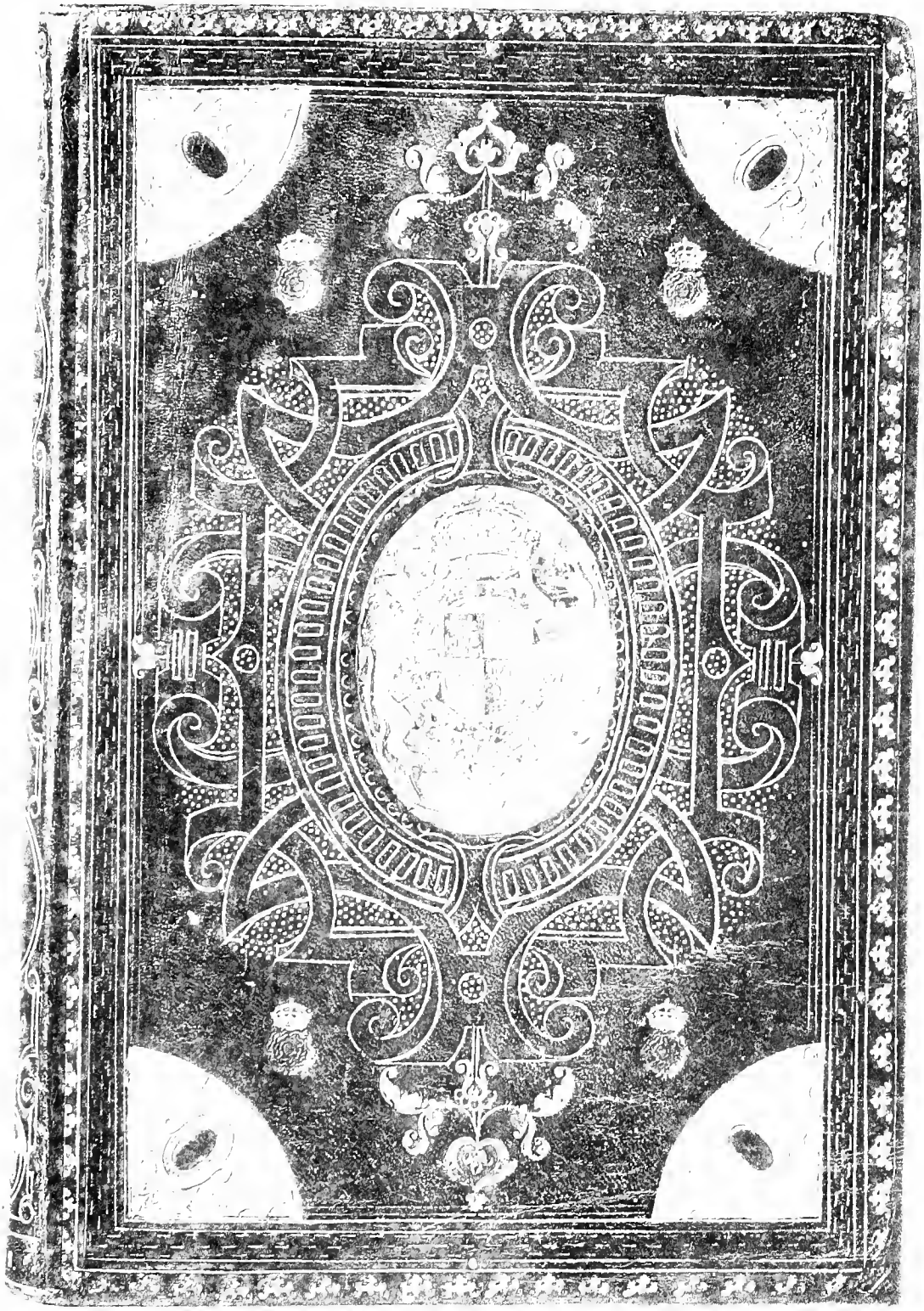
LES QUATRE PREMIERS LIVRES DES NAVIGATIONS ET PEREGRINATIONS ORIENTALES, DE N. DE NICOLAY DAUPHINOYS, SEIGNEUR D'ARFEUILLE, VARLET DE CHAMBRE, & GEOGRAPHE ORDINAIRE DU ROY.

AVEC LES FIGURES AU NATUREL TANT D'HOMMES QUE DE FEMMES SELON LA DIUERSITÉ DES NATIONS, & DE LEUR PORT, MAINTIEN, & HABITZ.

A LYON, PAR GUILLAUME ROVILLE. AVEC PRIVILEGE DU ROY. 1568. FOLIO.

A CERTAIN amount of likeness is to be discovered between the binding represented in this Plate and the one shown in the previous plate. The corners in white leather are worked like those used in the volumes of Matthew of Westminster and the "Gospels of the Fower Evangelists," although the design is not the same. In the centre of the side is inlaid and recessed a painting in colours of Queen Elizabeth's arms with her initials.

The design round the arms in gold tooling is very bold and handsome, and exhibits a strong Italian influence. The small scrolls



LES QUATRE PREMIERS LIVRES DES NAVIGATIONS, ETC. DE [illegible] DE NICOLAY DAUPHINOIS

From Queen Elizabeth's Library

Plate XLV.

at the top and bottom of this design are distinctly English, and slightly out of harmony with it. They are somewhat similar to the work associated with the house of Berthelet. At the four corners of the centre design are Tudor roses, crowned. The roses are in blind while the crowns are in gold.

Both sides of this volume are alike; the edges are gauffred.

From the Old Royal Collection.

PLATE XLVI.

CLEMENTIS ALEXANDRINI OPERA. GRÆCE.

(*Colophon.*) CUDEBAT FLORENTIÆ LAURENTIUS TORRENTINUS CUM IULII III. PONT. MAX. CAROLI V. IMPERATORIS, HENRICI GALLORUM REGIS II. COSMI MEDICIS FLORENT. DUCIS II. PRIVILEGIJS. M.D.L. FOLIO.

OBERT DUDLEY, Earl of Leicester, the courtier and favourite of Elizabeth, has left his mark on the history of bookbinding by reason of the many fine bindings which were prepared for him. This is a fine copy of a fine book bound in brown calf, with elaborate gilt tooling; in the centre of the side is the Earl of Leicester's crest—the bear and ragged staff—and his initials R. D. This device is stamped in silver, the chain, muzzle and collar of the bear being in gilt. The design in the lozenge is powdered with stars, and the scrolls are well arranged in a thoroughly characteristic manner. The back has bands, with a simple ornament—a scroll and two stars—on each panel.

CLEMENTIS ALEXANDRINI OPERA.

From the Library of Robert Dudley, Earl of Leicester.

Plate XLVI.

On the title of this book is the inscription "Ex Bibliotheca Medicea."

This is a very fine specimen of contemporary English binding.

It was bequeathed to the British Museum by the Right. Hon. Thomas Grenville.

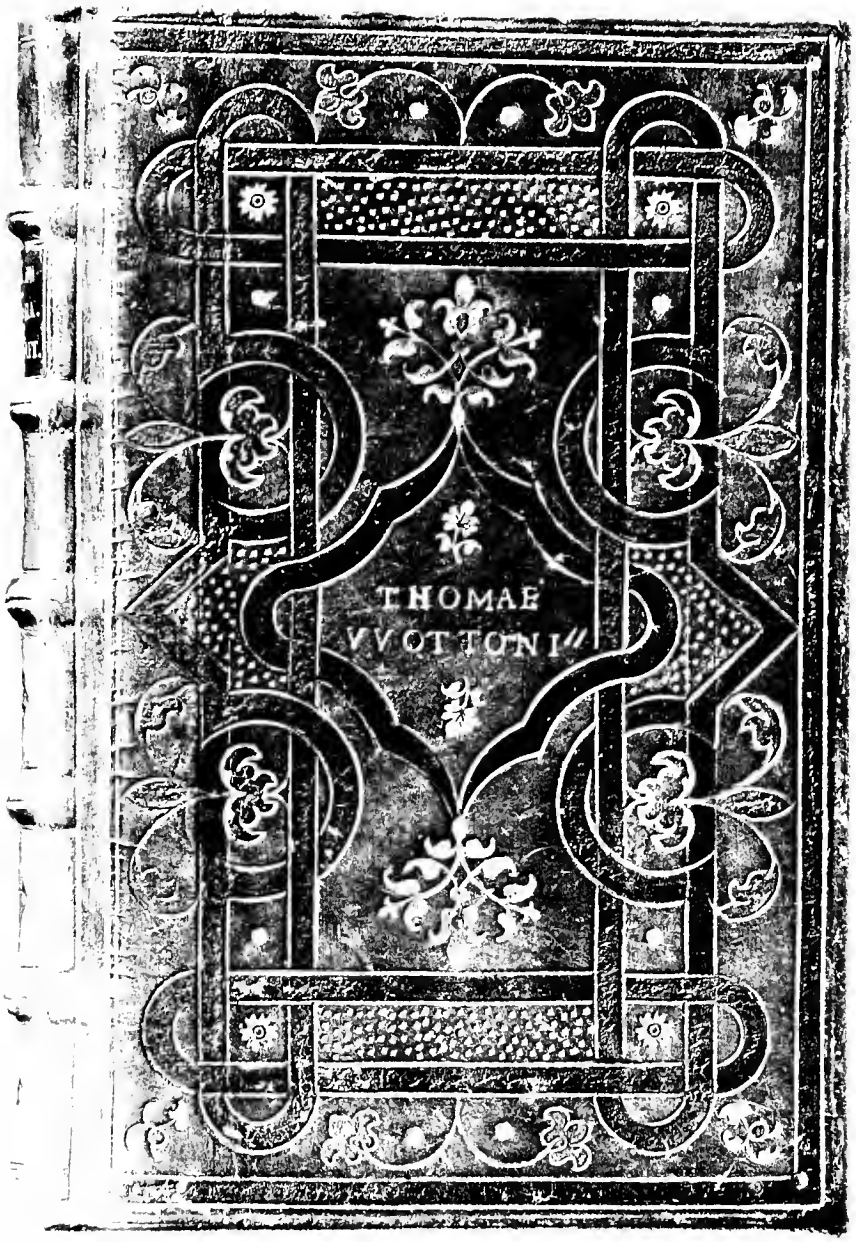
PLATE XLVII.

LES QUESTIONS TUSCULANES DE MARC TULLE CICERON: NOUVELLEMENT TRADUICTES DE LATIN EN FRANCOYS, PAR ESTIENNE DOLET.

A Lyon, chés Sulpice Sabon: pour Antoine Constantin. [1543].
Octavo.

THOMAS WOTTON (1521–1587), the father of the more celebrated Sir Henry Wotton, was a distinguished lover of books, who has been styled the "English Grolier," and it will be seen from this plate that the title was well deserved.

This volume is bound in brown calf, and the bands of Grolier work are painted black. On the upper cover the collector's name — THOMÆ WOTTONI — is placed in the centre of the side. On the lower cover the same place is occupied by the words ET AMICORVM.



LES QUESTIONS TUSCULANE DE MARC TULLE CICERON

From the Library of Thomas Wotton.

Plate XLVII.

It is worthy of remark that the old binders were in the habit of using the inferior leathers for their elaborate bindings. It is said that morocco scarcely occurs as a book-covering in the Old Royal Library until the reign of James I., and even then a large number of the books of Henry Prince of Wales were bound in calf.

This book is from the Old Royal Collection.

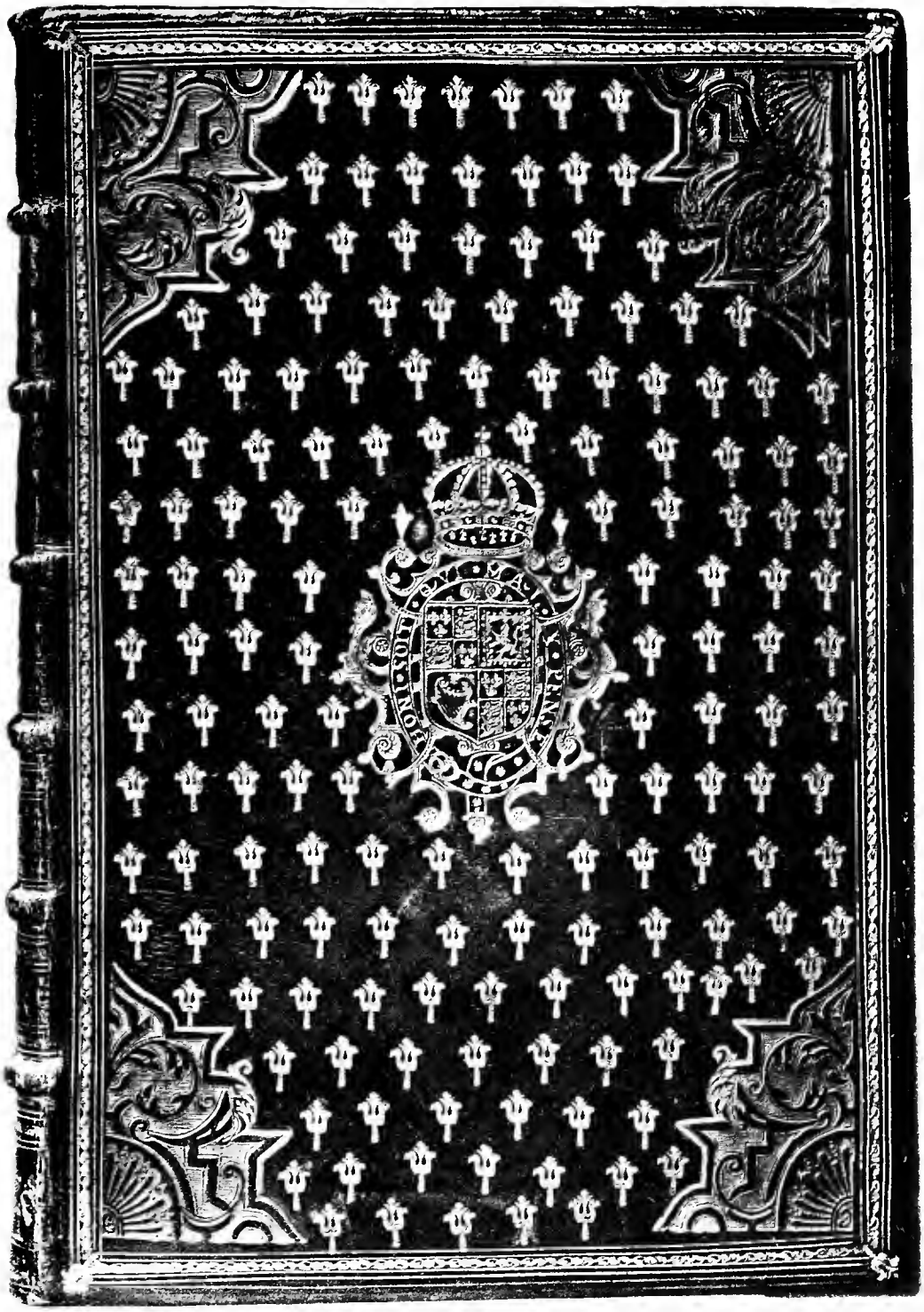
PLATE XLVIII.

LAERTII CHERUBINI DE NURSIA CIVIS ROMANI & IN URBE PRÆSTANTISSIMI ADVOCATI BULLARIUM.

SIVE NOVA COLLECTIO PLURIMARUM CONSTITUTIONUM APOSTOLICARUM DIVERSORUM ROMANORUM PONT. A BEATO LEONE PRIMO USQUE AD S. D. N. PAULUM QUINTUM QUÆ AMPLIORIBUS QUAM ANTEA LUCUBRATIONIBUS ILLUSTRATA SEPTINGENTIS & TRIGINTA DUABUS, TÀM ANTIQUORUM, QUÀM SUCCESSORUM ROMANORUM PONTIFICUM, IN PRIORI EIUS COLLECTIONE NON EDITIS SANCTIONIBUS, LOCUPLETATA; JUXTÀ SERIEM TEMPORUM DISPOSITA; IN TRES TOMOS DISTINCTA; MENDIS INNUMERIS EXPURGATA; QUADRUPLICI INDICE EXORNATA; DIUQUE DESIDERATA; IN LUCEM PRODIT. CUM PRIVILEGIIS. SUPERIORUM PERMISSU.

ROMÆ EX TYPOGRAPHIA CAMERÆ APOSTOLICÆ. M.DC.XVII. FOLIO.

OF all our English kings, none showed so much taste in bookbinding as James I. The British Museum contains a large number of handsomely-bound books which belonged to that monarch, and they are among the finest pieces of work that have ever been produced in England. James adopted from the French the system of covering the side of a book with the repetition of a



single object, and he showed considerable originality in the choice of the object for repetition.

The volume reproduced in this plate is bound in red-brown morocco, with the royal arms of England, Scotland, and Ireland on the sides, and solid ornaments of an original character in the corners. The groundwork of the side is covered with figures resembling a trident. These are very effective, although they are rather irregularly tooled. At each of the four corners of the outer border is placed a similar ornament.

This book is from the Old Royal Collection.

PLATE XLIX.

PONTIFICALE ROMANUM CLEMENTIS VIII. PONT. MAX. JUSSU RESTITUTUM ATQUE EDITUM.

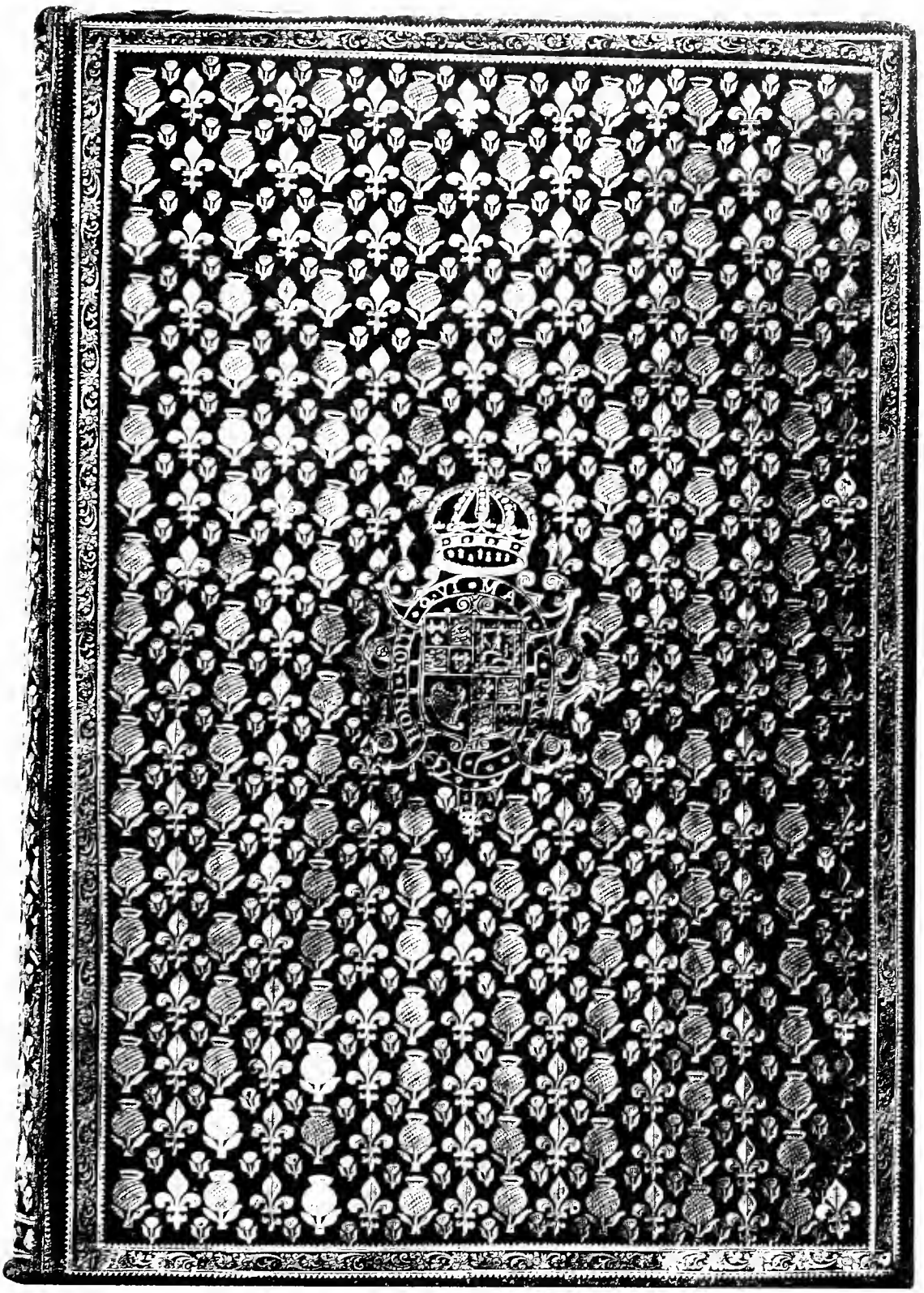
ROMAE. M . D . XCV. FOLIO.

(*Colophon.*)

ROMAE, APUD JACOBUM LUNAM. IMPENSIS LEONARDI PARASOLI & SOCIORUM. M . D . XCV. EX AUTHORITATE SUPERIORUM.

IN the binding of this book the binder employed by James I. excels himself, for we have here a noble volume beautifully bound. It is covered in brown morocco, elaborately tooled with alternate rows of thistles and fleurs-de-lys, interspersed between which are small roses. In the centre are the royal arms of England, Scotland, and Ireland, surrounded by the garter and surmounted by a crown. The outer border is very elegant and unobtrusive.

The back is fine, and, like the sides, is ornamented with thistles, fleurs-de-lys, and roses.



PONTIFICALE ROMANUM CLEMENTIS VIII. PONT. MAX.

From the Library of King James I.

Plate XLIX.

A piece of binding like this discovers the English binder at his best, and shows what he is able to perform when he is required to do elaborate work.

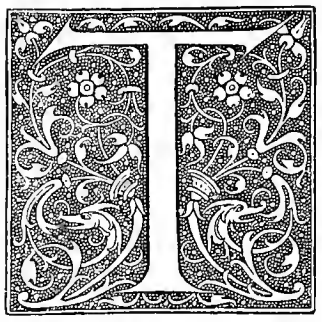
This book may be placed by the side of some of the fine bindings of France, with confidence that it will hold its own in the competition.

This book is from the Old Royal Collection.

PLATE L.

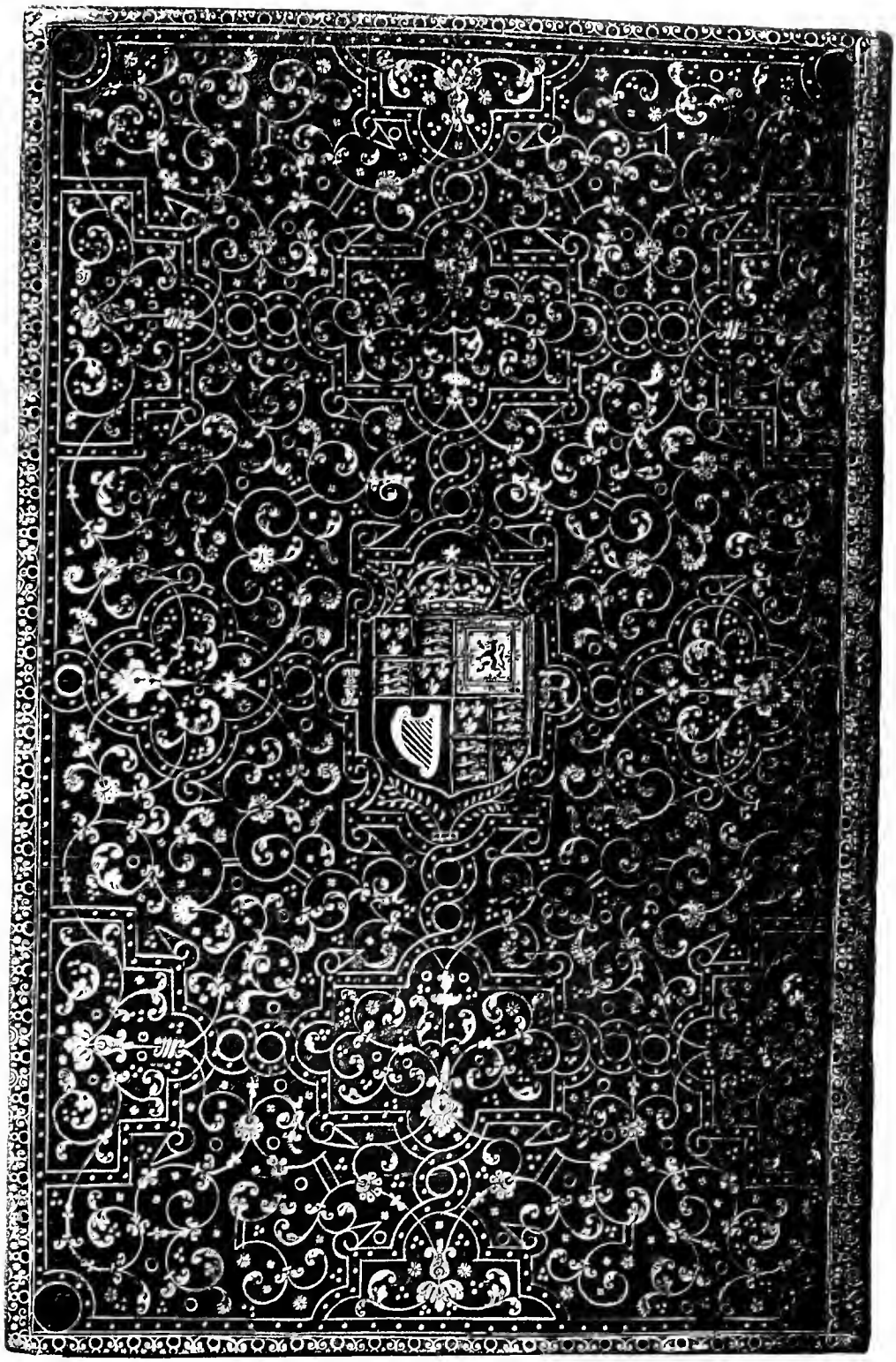
LES VRAIS POURTRAITS ET VIES DES HOMMES ILLUSTRES GRECS, LATINS, ET PAYENS. RECUEILLIS DE LEUR TABLEAUX, LIVRES, MEDALLES ANTIQUES ET MODERNES. PAR ANDRÉ THEVET ANGOUMOYSIN, PREMIER COSMOGRAPHE DU ROY.

A Paris, Par la vefve I. Keruert Et Guillaume Chaudiere, Rue St. Jacques. 1584. Avec privilege du Roy. Folio.



This is a most exquisite piece of binding in dark-green morocco, with a singularly elegant and delicate design on the sides; but it is scarcely possible to believe it to be English work. It was probably produced by one of the very first French binders, and it shows the taste of James I. that he should have ordered such a binding, and been willing to pay the cost, for the amount of time expended upon this beautiful volume must have been very considerable.

It is not easy to write in measured terms of the beauty of the design exhibited on the side. It will bear minute inspection; but the whole design is in such exquisite harmony that no portion obtrudes itself upon the eye.



LES VRAIS POURTRAITS ET VIES DES HOMMES ILLUSTRES. PAR ANDRÉ THEVET

From the Library of King James I

Plate L.

The shield containing the arms of England, Scotland, and Ireland, in colour in the centre of the side, is inlaid, and may have been added in England and placed in the open space left for it, or, what is perhaps more probable, the shield originally contained James's arms as King of Scotland, and the present shield was made to replace it when the King obtained the English throne.

It may perhaps be added that this binding has been ascribed to John Gibson of Edinburgh, who held the office of binder to the king, with an annual salary of £20 Scots.

This book is from the Old Royal Collection.

PLATE LI.

JULII FERRETTI RAVENNATIS I. U. D. AEQUITIS, COMITISQUE LATERANENSIS PALATII, DE RE ET DISCIPLINA MILITARI, AUREUS TRACTATUS;

Ac Coelestis, Spiritualis, Legalis, Armatae, Instauratae, et Illustratae Militiae Praeceptis: Antiquorum exemplis, nec non et recentium gestis munitus: Ad communem omnium Principum, Jurisconsultorum, Militumq; utilitatem nunc primùm in lucem æditus. Cui accesserunt Summæ cum Repertorio locupletissimo, ut faciliùs quæ memoria digna sunt, Alphabetico ordine inveniantur. Cum Privilegiis.

Venetiis, Apud Bologninum Zalterium. M. D. LXXV.

GUIDIU BALDI E MARCHIONIBUS MONTIS MECHANICORUM LIBER.

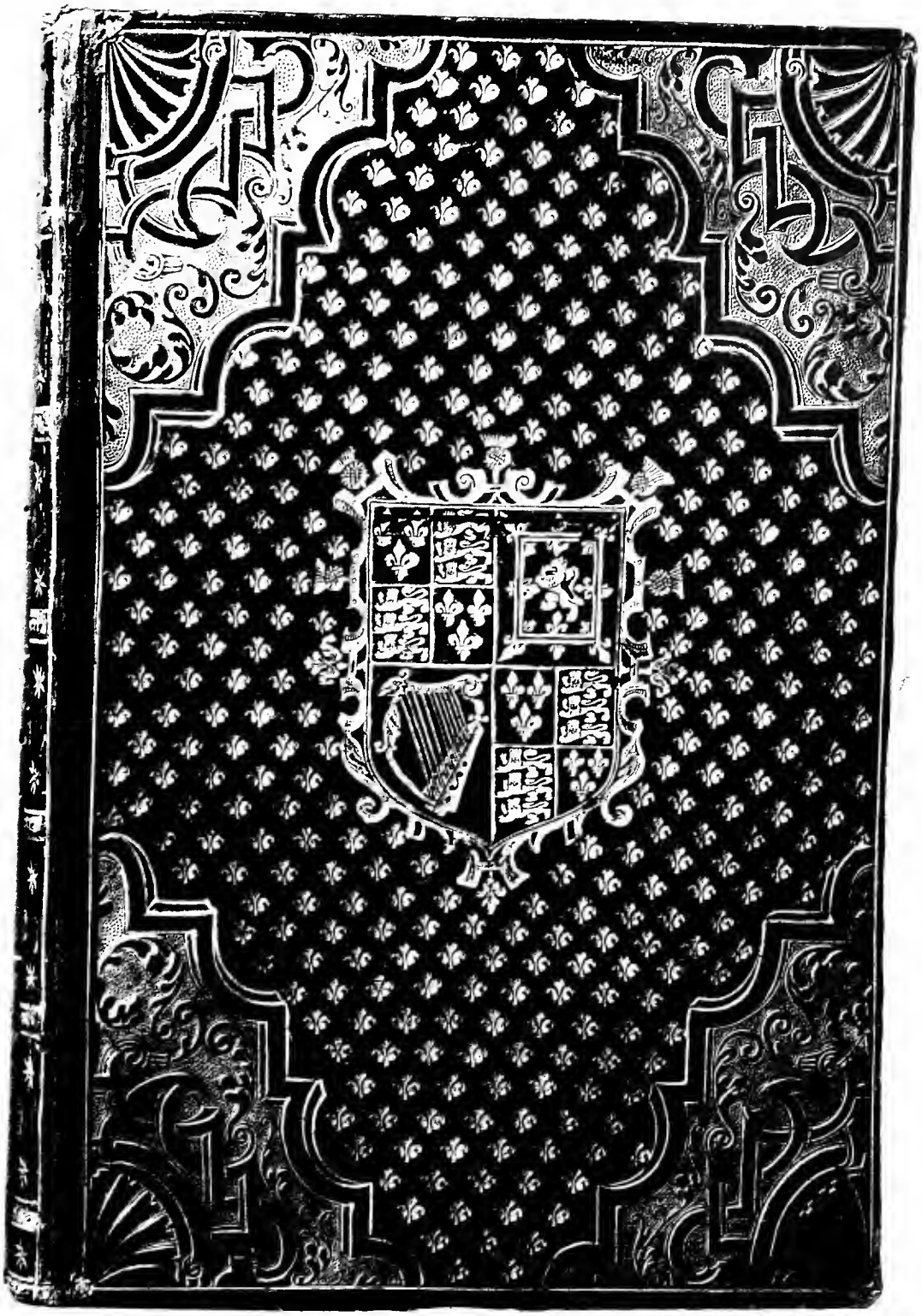
Pisauri, apud Hieronymum Concordiam M. D. LXXVII. cum Licentia Superiorum.

In one volume folio.

---

rince Henry of Wales inherited from his father the love of fine bindings, and during his short life he gathered around him a large number of beautiful books.

The fine volume here reproduced is bound in light brown calf with solid corners, somewhat similar to those used on a volume



J. FERRETTI DE RE ET DISCIPLINÆ MILITARI AUREUS TRACTATUS.

From the Library of Henry, Prince of Wales.

Plate LI.

belonging to James I. (Plate XLVIII.), and is thickly studded with fleurs-de-lys. The handsome coat of arms in gold has the label of the eldest son added in silver.

The back is good, and is covered with stars; there is an ornament between on six of the panels.

This volume was purchased for the British Museum in 1837.

PLATE LII.

GERMANOGRÆCIÆ LIBRI SEX:

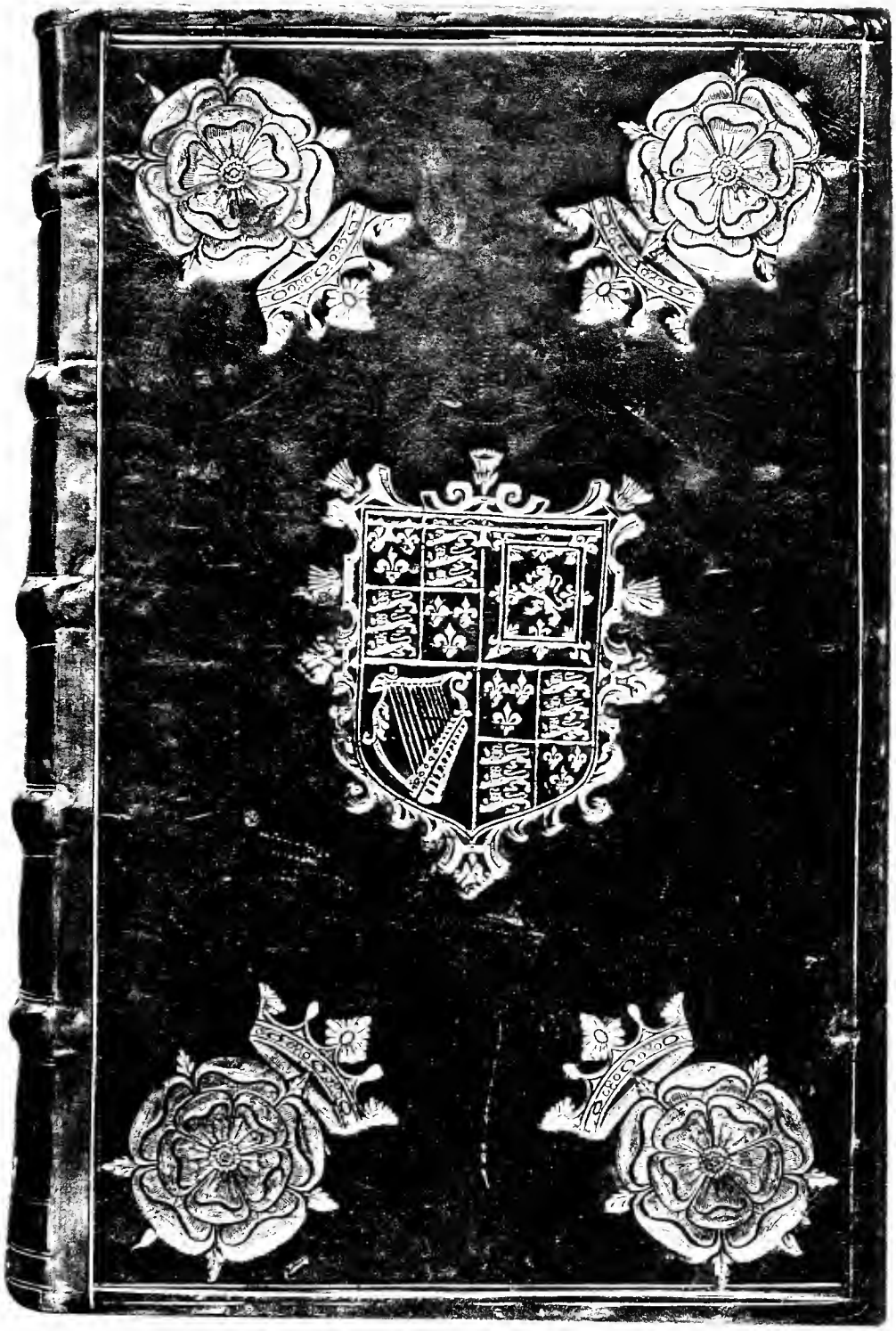
IN QUORUM PRIORIBUS TRIBUS, ORATIONES: IN RELIQUIS CARMINA, GRÆCA & LATINA, CONTINENTUR. OB GRÆCÆ LINGUÆ STUDIUM, QUOD JAMPRIDEM ALPES IN GERMANIAM TRANSVOLAVIT, DILIGENTER RETINENDUM, & AD PLURIMARUM RERUM, QUÆ AB ANNO CIↃ.IↃ. LXVI. USQUE AD TEMPUS PRÆSENS CONTIGERUNT, NON INJUCUNDAM COGNITIONEM, EDITI. AUCTORE MARTINO CRUSIO, UTRIUSQUE LINGUÆ IN TYBINGENSI ACADEMIA PROFESSORE. CUM INDICE COPIOSISSIMO.

CUM GRATIA & PRIVILEGIO CÆS. MAIEST.

BASILEÆ. PER LEONARDUM OSTENIUM, SEBASTIANI HENRICPETRI IMPENSA. [1585.] FOLIO.

OSES uncrowned would make excellent corner ornaments; but little can be said in favour of crowns placed upside down, which are only kept in position by a defiance of the ordinary laws of gravitation.

This is another of the books belonging to Henry, Prince of Wales, and it is interesting



GERMANOGRÆCIÆ LIBRI SEX, ETC. AUCTORE MARTINO CRUSIO.

From the Library of Henry, Prince of Wales.

Plate LII.

on that account; but it is not elegant. The corner ornaments, besides the defect just alluded to, are much too large. The arms in the centre of the side have the label of the eldest son in silver, like the volume represented in the last plate.

The binding is of brown calf.

This book is from the Old Royal Collection.

PLATE LIII.

DE OMNIBUS AGRICULTURÆ PARTIBUS, & DE PLANTARUM ANIMALIUMQ; NATURA & UTILITATE LIB. XII. NON MINUS PHILOSOPHIÆ & MEDICINÆ, QUAM ŒCONOMIÆ, AGRICOLATIONIS, PASTIONUMQUE STUDIOSIS UTILES.

PER LONGO RERUM USU EXERCITATUM OPTIMUM AGRICOLAM & PHILOSOPHUM PETRUM CRESCENTIENSEM PRINCIPEM REIPUB. BONONIENSIS, PROBATA FIDE & DOCTRINA CONSCRIPTI AD CAROLUM SICILIĘ REGEM, ANTE AN. CXXX. AD AUTORIS TEMPORE SCRIPTA EXEMPLARIA DENUO COLLATI & EMENDATI.

(*Colophon.*)

BASILEÆ, PER HENRICHUM PETRI, MENSE MARTIO, ANNO M . D . XLVIII.

UCH variety is exhibited on the bindings of Prince Henry's books, and in this specimen the Prince of Wales's feathers replace the royal arms in the centre of the side. The feathers are stamped in silver and the crown is gilt. On each side of this badge is arranged a portion of the line from Horace, "O et Presidium et dulce decus meum." Outside these two lines of

DE OMNIBUS AGRICULTURÆ PARTIBUS, ETC.

From the Library of Henry, Prince of Wales.

Plate LIII.

inscription are the initials H. P. The corner ornaments are in solid gilt, and are like those of some other of the books of James I. and Henry, Prince of Wales, in general conception, although they differ in detail.

In the outer border a thistle is placed at each corner.

The volume is bound in dark brown calf. It belongs to the Old Royal Collection.

PLATE LIV.

APHORISMES CIVILL AND MILITARIE;

AMPLIFIED WITH AUTHORITIES, AND EXEMPLIFIED WITH HISTORIE, OUT OF THE FIRST QUARTERNE OF FR. GUICCIARDINE. [BY SIR ROBERT DALLINGTON.]

LIP. DE GUICCIARD. PRUDENS PERITUSQUE SCRIPTOR, & QUI TALES LECTORES SUOS FACIT.

BASIL. REX, DE HIST.

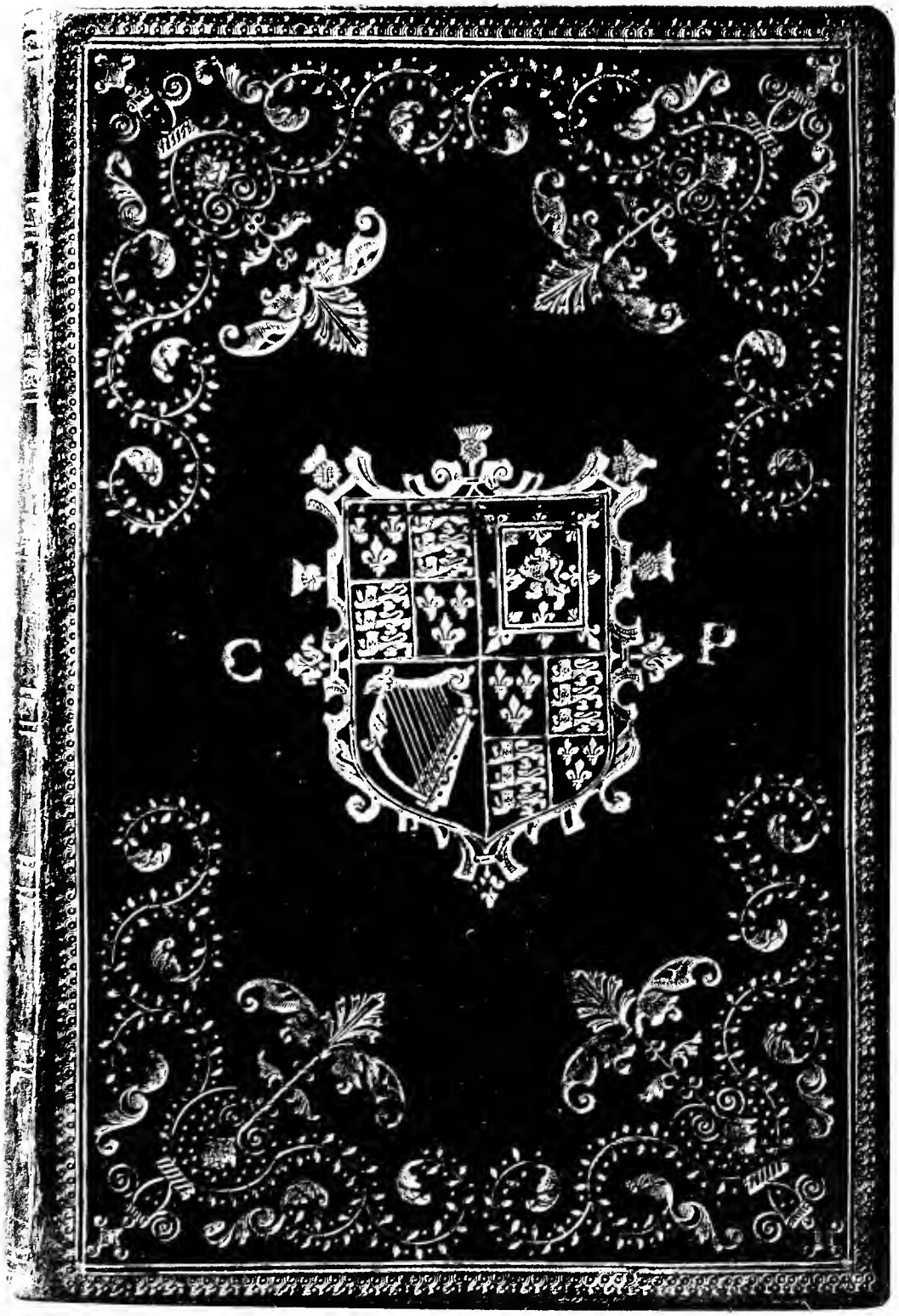
PER HISTORIAS VETERES IRE NE RECUSA. IBI ENIM REPERIES SINE LABORE, QUÆ ALIJ CUM LABORE COLLEGERUNT, ATQUE ILLINC HAURIES, & BONORUM VIRTUTES, & IMPROBORUM VITIA: VITÆ HUMANÆ VARIAS MUTATIONES, & RERUM IN EA CONVERSIONES: MUNDI HUIUS INSTABILITATEM, & IMPERIORUM INSTABILES CASUS: ET UT VERBO COMPLECTAR, MALORUM FACINORUM PŒNAS, & BONORUM PRÆMIA: QUORUM ILLA FUGIES, NE IN DIVINÆ INSTITIÆ MANUS INCIDAS; HÆC AMPLECTÊRIS, UT PRÆMIJS QUÆ EA COMITANTUR POTIARIS.

LONDON. IMPRINTED FOR EDWARD BLOUNT, 1613. FOLIO.

[THE BOOK IS DEDICATED TO PRINCE CHARLES, AND CONTAINS A PORTRAIT OF HIM IN THE THIRTEENTH YEAR OF HIS AGE.]

ORE taste is exhibited in the binding of this volume belonging to Prince Charles (afterwards Charles I.) than in those of his brother Henry, Prince of Wales.

The corner ornaments are very elegant and beautifully tooled, while the shield of arms is placed on the side rather askew.



APHORISMES CIVILL AND MILITARIE OUT OF F. GUICCIARDINE.

From the Library of Charles, Prince of Wales.

Plate LIV.

There are signs of a strong foreign influence in the scrolls of this binding, and the lightness of treatment contrasts very strongly with the heaviness of the three previous specimens of English binding.

The leather is olive morocco.

This volume belongs to the Old Royal Collection.

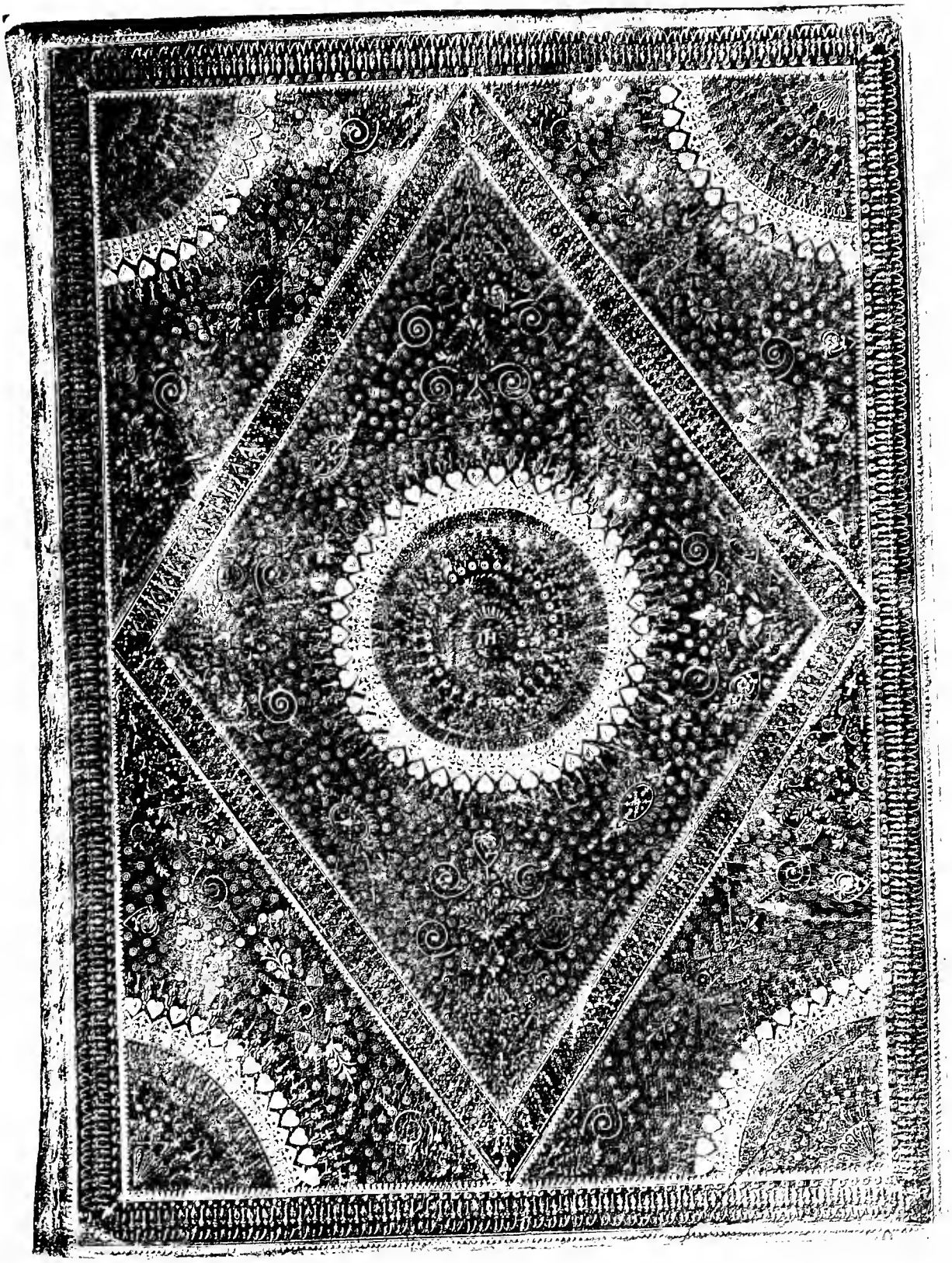
PLATE LV.

THE ACTIONS & DOCTRINE & OTHER PASSAGES TOUCHING OUR LORD & SAVIOR JESUS CHRIST, AS THEY ARE RELATED BY THE FOURE EVANGELISTS.

REDUCED INTO ONE COMPLETE BODY OF HISTORIE, WHEREIN THAT WCH IS SEVERALLY RELATED BY THEM IS DIGESTED INTO ORDER: AND THAT, WCH IS JOINTLY RELATED BY ALL OR ANY TWO OR MORE OF THEM IS FIRST EXPRESSED IN THEIR OWN WORDS, BY WAY OF COMPARISON, AND SECONDLY BROUGHT INTO ONE NARRATION BY WAY OF COMPOSITION, AND THIRDLY EXTRACTED INTO ONE CLEARE CONTEXT BY WAY OF COLLECTION YET SO AS WHATSOEVER IS OMITTED IN THE CONTEXT IS INSERTED BY WAY OF SUPPLEMENT IN ANOTHER PRINT. IN SUCH MANNER AS ALL THE FOURE EVANGELISTS MAY BE READ SEVERALLY FROM FIRST TO LAST. TO WCH ARE ADDED SUNDRY PICTURES EXPRESSING EITHER THE FACTS THEMSELVES OR THEIR TYPES & FIGURES OR OTHER MATTERS APPERTAINING THEREUNTO. ANO M. DC. XXXV. FOLIO.

[COMPILED FOR KING CHARLES I. BY NICHOLAS FERRAR AND HIS FAMILY AT THEIR RELIGIOUS ESTABLISHMENT AT LITTLE GIDDING IN 1635.]

LITTLE GIDDING, in Huntingdonshire, where Nicholas Ferrar, with his mother, his brother John, his sister Mrs. Collet, and a large family of nephews and nieces (one of them being the famous Mary Collet), settled in 1626 and formed an establishment which was popularly named the Protestant Nunnery, occupies a place of honour in the history of religious England.



THE ACTIO[illegible] AND DOCTRINES [illegible] TOUCHING OUR LORD JESUS CHRIST

Bound for King Ch[illegible] by Mary [illegible]

Plate LV

No less important is it as giving occasion for an interesting chapter in the history of English bookbinding.

The chief works produced by the Ferrars and the Collets were Harmonies of the Bible, which were compiled with much skill, and consisted of printed books and prints cut up and pasted down in a new order. Besides the production of the inside of these books, the binding owes its origin to these industrious amateurs. "An ingenious bookbinder was entertained to instruct the whole family in the art of binding, gilding, lettering, and pasting—printing by use of the roller press." The volume here described was prepared for Charles I., and the king, when he accepted it, said: "Truly I prize this as a rich and rare jewel; the substance of it is of the best alloy in the world, and ought to be the only desirable book; and for the skill, care, and cost used in it there is no defect, but a superlative diligence in all about it. I very much thank them all. God's blessing on their hearts and painful hands."

It will be seen from this plate that the design of the binding is built up out of a variety of tools, very much in the same way as the book itself is made up of print and plates harmoniously joined together. The same wealth of labour seems to have been expended upon the cover that was spent on the book itself. According to Peckard, the biographer of Nicholas Ferrar, this volume was bound by the now famous Mary Collet. Two years after its production Nicholas Ferrar died.

There is a popular idea that most of the bindings produced by the so-called Nuns of Little Gidding were formed of embroidery; but this does not appear to be the case, for in the list of ten Harmonies given by Captain J. E. Acland Troyte, as an appendix to his interesting paper in *Archeologia* (vol. 51, p. 189), no instance of an embroidered cover is given. Six out of the ten are bound in leather, and four are covered in velvet and stamped with gold.

This volume came into the possession of the British Museum on the presentation of the Old Royal Library by George II.

PLATE LVI.

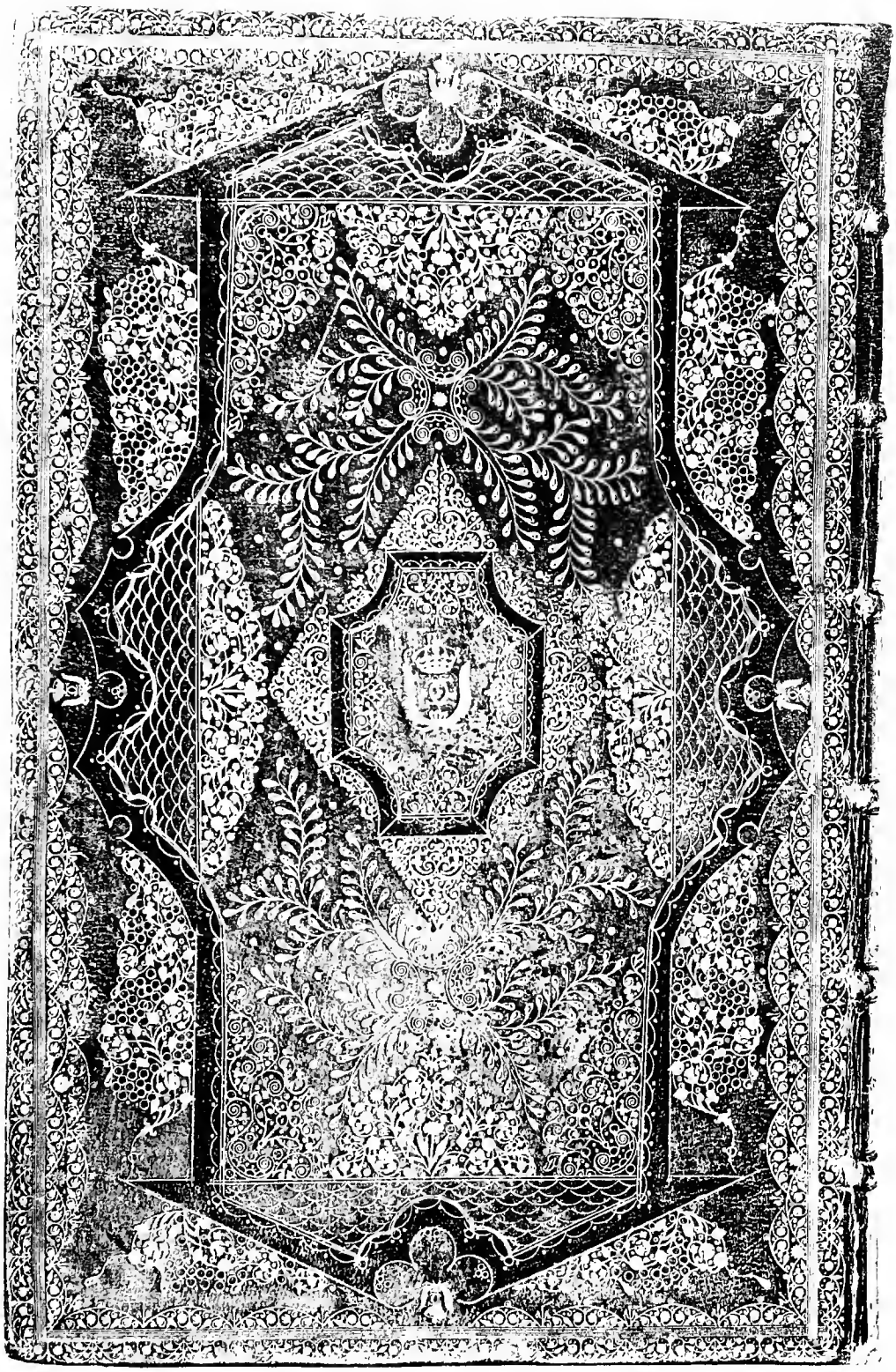
THE BOOK OF COMMON-PRAYER AND ADMINISTRATION OF THE SACRAMENTS, AND OTHER RITES AND CEREMONIES OF THE CHURCH, ACCORDING TO THE USE OF THE CHURCH OF ENGLAND.

TOGETHER WITH THE PSALTER OR PSALMS OF DAVID, POINTED AS THEY ARE TO BE SUNG OR SAID IN CHURCHES: AND THE FORM AND MANNER OF MAKING, ORDAINING, AND CONSECRATING OF BISHOPS, PRIESTS, AND DEACONS.

LONDON. PRINTED BY HIS MA^TIES PRINTERS. CUM PRIVILEGIO. MDCLXIX. FOLIO.

THIS very beautiful piece of English binding in red morocco shows what fine work English artists could produce. The binders who ornamented the Bibles and Prayer-books of the seventeenth and eighteenth centuries have not had justice done to them.

The design here reproduced is specially interesting, from the union of the distinctly English cottage ornaments and the sprays of leaves which are as distinctly characteristic of the great French binders. The execution of the tooling is perfect,



and too great praise cannot be given to the manner in which the exquisite lace-work is carried out. The band which forms the cottage ornament, and is carried completely round the side, is inlaid with a black leather. The small crowned cipher of Charles II. is introduced with much good taste.

The edges are painted under the gold with the King's cipher, and a crown.

This book belongs to the King's Library.

DEPARTMENT OF PRINTED BOOKS.

VII.

BINDINGS

OF THE

EIGHTEENTH AND NINETEENTH CENTURIES.

PLATE LVII.

A PARAPHRASE AND ANNOTATIONS UPON ALL ST. PAUL'S EPISTLES.

DONE BY SEVERAL EMINENT MEN AT OXFORD, CORRECTED AND IMPROV'D BY THE LATE RIGHT REVEREND AND LEARNED BISHOP FELL.

THE THIRD EDITION WITH ADDITIONS.

LONDON. PRINTED FOR R. SMITH AT THE ANGEL AND BIBLE WITHOUT TEMPLE-BAR, 1702. OCTAVO.

---

o distinctive a piece of fine English binding as is shown in this plate is not often seen. The book is bound in red morocco with a centre of purple morocco inlaid.

The design of the centre is exceedingly good, as is the lace border and ornaments at the four corners. The design of the portion

A PARAPHRASE AND ANNOTATIONS UPON ST. PAUL'S EPISTLES.

English binding of the beginning of the XVIIIth century.

Plate LVII.

of the side outside the centre-piece is rather too straggling, but the whole side exhibits a fine specimen of careful tooling.

The back is good; it has bands, and the panels are alternately of red and purple leather.

PLATE LVIII.

CICERO. DE ORATORE.

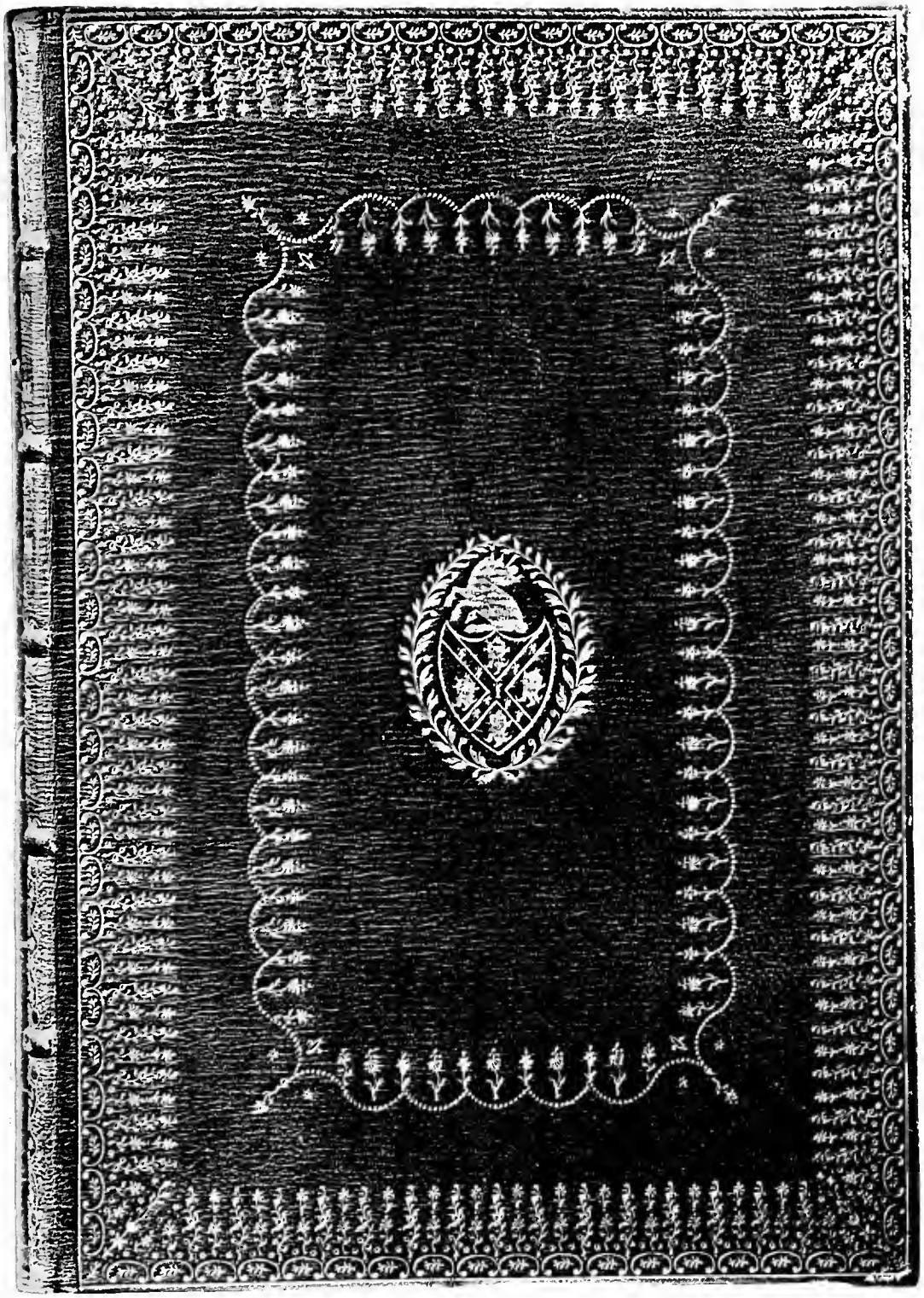
BEGIN [FOL. 1 RECTO] COGITANTI MIHI SEPE NUMERO & MEMORIA VETERA REPETENTI PERBEATI FUISSE, ETC.

END. [FOL. 91 VERSO] FINITI ET CŌTINUATI SUNT SUPRA DICTI LIBRI M. T. C. ROME PER ME ULRICUM . HAN. DE WIẼNA . ANNO DOMINI . MILLESIMO QUADRINGENTESIMO SEXAGESIMO OCTAVO DIE QUINTA . MENSIS . DECEMBRIS.

[WITHOUT TITLE-PAGE OR PAGINATION. THE INITIAL LETTERS ARE ILLUMINATED.] QUARTO.

OGER PAYNE is by far the most famous of English binders, and he obtained his fame as much by the care with which he prepared and forwarded his books as by the elegance of his taste.

This volume is bound in red morocco, with the arms and crest of the Rev. C. M. Cracherode (for whom it was bound) on the side; the borders are very elegant and exquisitely tooled. The inner lining of red morocco is ornamented with two plain gilt lines and delicate tools at the four corners. The end-papers are of the dark purple colour, which was much favoured by Payne.



CICERO DE ORATORE.

Bound by Roger Payne for the Rev. C. M. Cracherode.

Plate LVIII.

Another volume in the Cracherode Collection, somewhat similarly bound by Payne, has the binder's bill inside, and is quoted here as giving a good idea of the work which was expended upon the books which were placed under his care.

"Euripidis Quæ Extant omnia. Very Large Copy. Bound in the very best manner in the finest darkest Blue Turkey, Gilt Leaves not Cutt.

"The Back lined with Russia Leather no false Bands fine Drawing paper inside of ye Colour of the Book morrocco joints double fillited & fine dark purple paper inside.

"The back richly finished with small Tools in Compartments very correct Letterering (*sic*) for Workmanship. The outsides finished with Rich small-Tool gold Borders of measured work & corners vellum & morrocco under the silk Head-bands so as never to break, very great care has been taken in the Beating and beat several times and great care in pressing . . 3 : 3 : 0

"Some Sheets was of a very bad colour and had gott the dry rott, these are all putt to rights & refreshed.

"NB Not any Aqua-Fortis has been used in the washing. Some Leaves had been broken by the printing types, these took also a good deal of time to mend them very neat and some Wrinckles which took a good deal of time, one leaf for instance (page 47) took a full days Work, the Weak Leaves was also very neatly sized, strong and clean . . . . . 1 : 6 : 0

4 : 9 : 0

"It was a very difficult Book to Beat, Bind and putt to rights and is now the finest & largest copy I ever had to do."

PLATE LIX.

LA SAINTE BIBLE.

TRADUITE SUR LES TEXTES ORIGINAUX, AVEC LES DIFFERENCES DE LA VULGATE.

A COLOGNE, AUX DEPENS DE LA COMPAGNIE. 1739. DUODECIMO.

LE MONNIER, or Monnier, is a name borne by several distinguished binders of the same family. The name appears to be properly Le Monnier, but most of the members of the family dropped the prefix. Mons. Gruel, in his *Manuel de l'Amateur de Reliures*, mentions Jean Lemonnier, Laurent Lemonnier, André Lemonnier, François - Laurent Le Monnier, Louis-François Le Monnier, Pierre Le Monnier, François-Laurent Le Monnier (II), Jean Charles Henri Le Monnier.

The book here represented is a magnificent example of inlaid work by one of these artists. It is bound in red morocco, and inlaid with cream and olive coloured leathers. On the lower cover the binder's name is stamped on the lower leaf of the centre spray —as Monnier. The workmanship is perfect, and the volume is now

LA SAINCTE BIBLE—COLOGNE, 1739.

Bound by Lemonnier.

Plate LIX.

in the most beautiful condition, mellowed by time, and yet as sound as when first bound.

The inside lining is of blue silk. The back is good, with small bands.

This volume was bequeathed to the British Museum by Mr. Felix Slade.

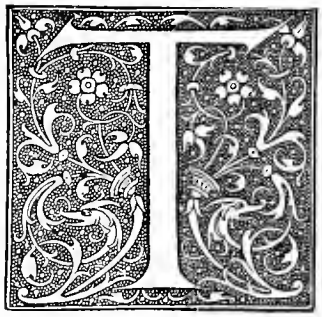
PLATE LX.

OFFICE DE LA SEMAINE SAINTE, LATIN ET FRANÇOIS, A L'USAGE DE ROME ET DE PARIS.

AVEC L'EXPLICATION DES CÉRÉMONIES DE L'EGLISE. NOUVELLE EDITION.

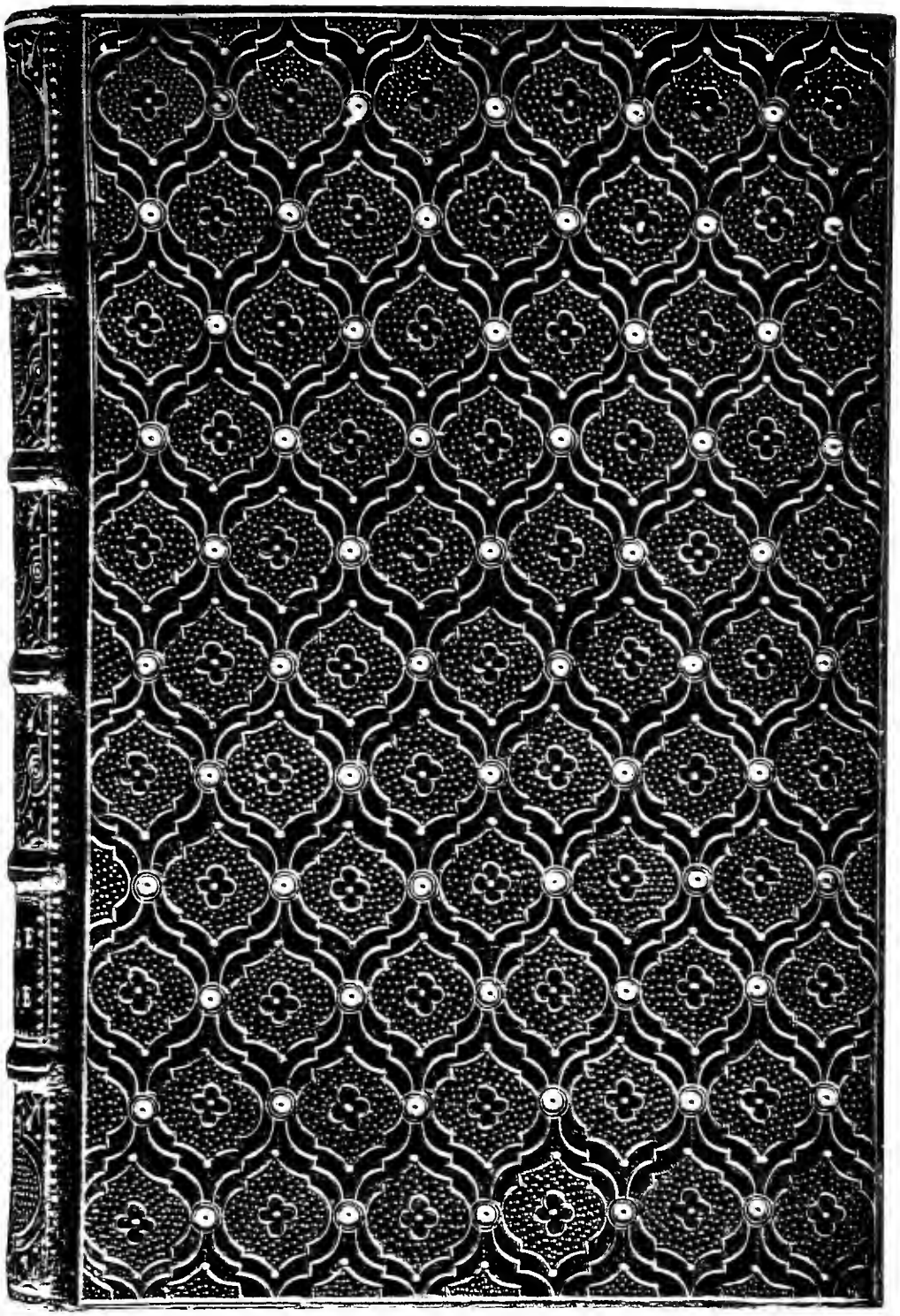
A PARIS, CHEZ ANTOINE DEZALLIER, RUË SAINT JACQUES, À LA COURONNE D'OR. M. DCCXII.

AVEC PRIVILEGE DE SA MAJESTÉ POUR CINQUANTE ANS.



THE binding here represented is a very elaborate and brilliant piece of mosaic, attributed to Nicholas Padeloup. The volume is bound in light brown morocco, inlaid with red morocco. It is a good specimen of a simple design reproduced over the whole side.

In the inside is a very fine *doublé* of red morocco, with the arms of Françoise Marie de Bourbon (1677–1749), called Mademoiselle de Blois. She was daughter of Louis XIV. and Madame de Montespan, and married, in 1692, Philippe, Duc



OFFICE DE LA SEMAINE SAINTE.

Bound by N. Padeloup.

Plate LX.

d'Orléans, afterwards Regent of France. There is a gilt paper lining.

The back is good and has bands.

This volume was bequeathed to the British Museum by Mr. Felix Slade.

PLATE LXI.

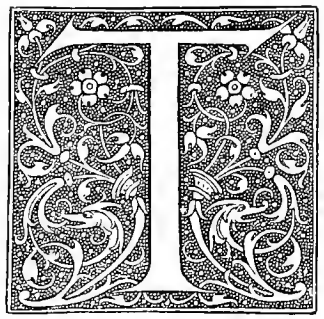
LA GRAND DANSE MACABRE DES HŌMES ET DES FĒMES HYSTORIEE ET AUGMENTEE DE BEAULX DICTZ EN LATIN.

LE DEBAT DU CORPS ET DE LAME.
LA COMPLAINCTE DE LAME DAMNEE.
EXHORTATION DE BIEN VIVRE ET BIEN MOURIR.
LA VIE DU MAULVAIS ANTECHRIST.
LES QUINZE SIGNES.
LE IUGEMENT.

ON LES VEND A LION SUR LE ROSNE, PAR PIERRE DE SAINCTELUCIE DICT LE PRINCE, IMPRIMEUR PRES NOSTRE DAME DE CONFORT.

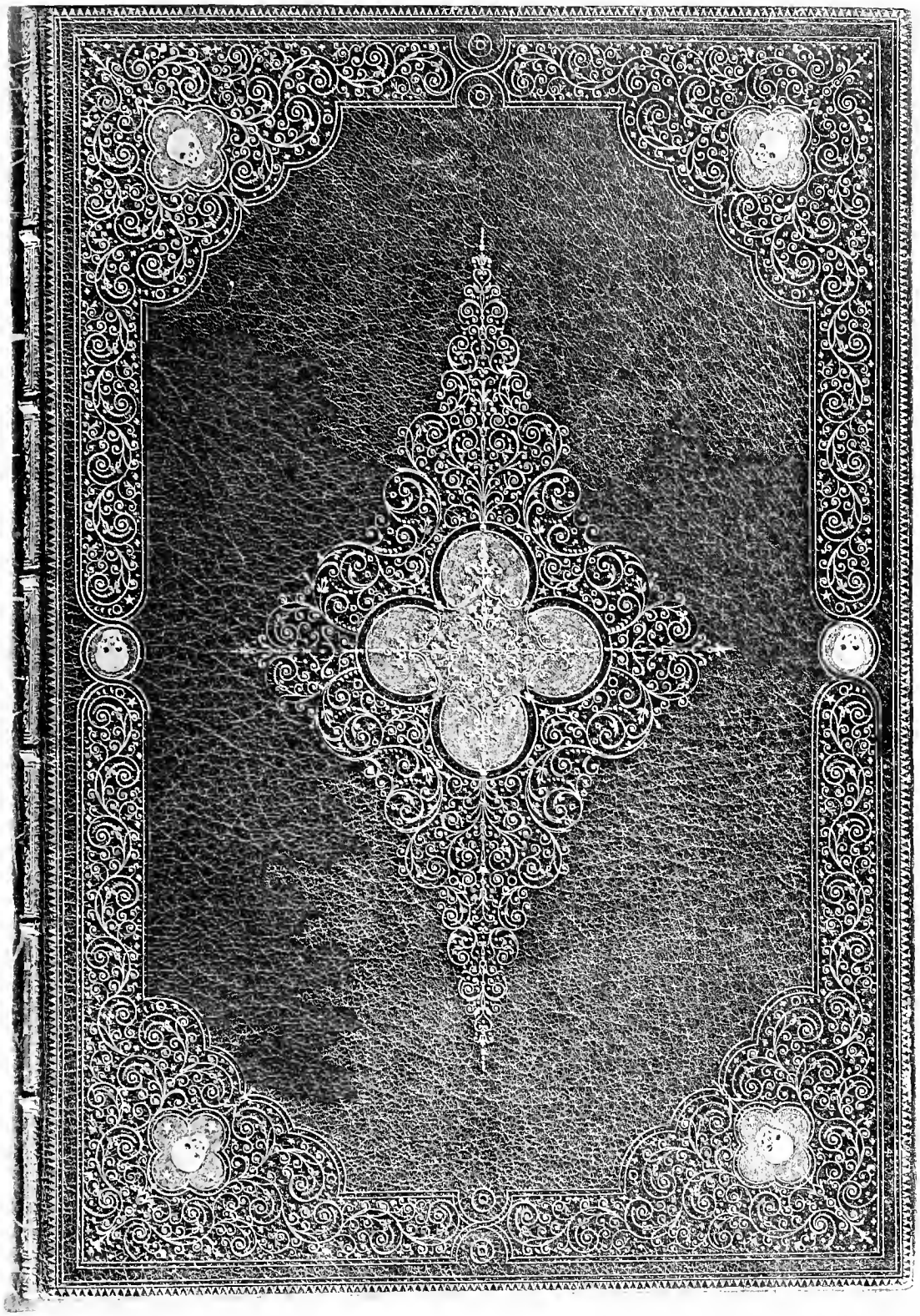
(*Colophon.*)

IMPRIME À LYON, PART PIERRE DE SAINCTELUCIE DICT LE PRINCE LE XV. IOUR DE MARS. LAN MIL. CCCCCLV. QUARTO.



THIS plate and the following one represent two very beautiful French bindings of the nineteenth century, and close a collection of bindings illustrative of the art of many centuries.

This thin volume is bound in polished dark green morocco, inlaid with red morocco. The side is elaborately tooled with a rich



LA GRANDE DANSE MACABRE.

Bound by Duru.

Plate LXI.

centre and border, and the delicate pattern is worked out with exquisite clearness. The death's-heads inserted in the border as appropriate to the subject of the book scarcely harmonise well with the prettiness of the design, and seem to introduce a rather discordant note.

The back is pretty, and there is some fine tooling inside; altogether this is a very fine specimen of modern French binding by Duru.

This book was purchased by the Trustees in 1852.

PLATE LXII.

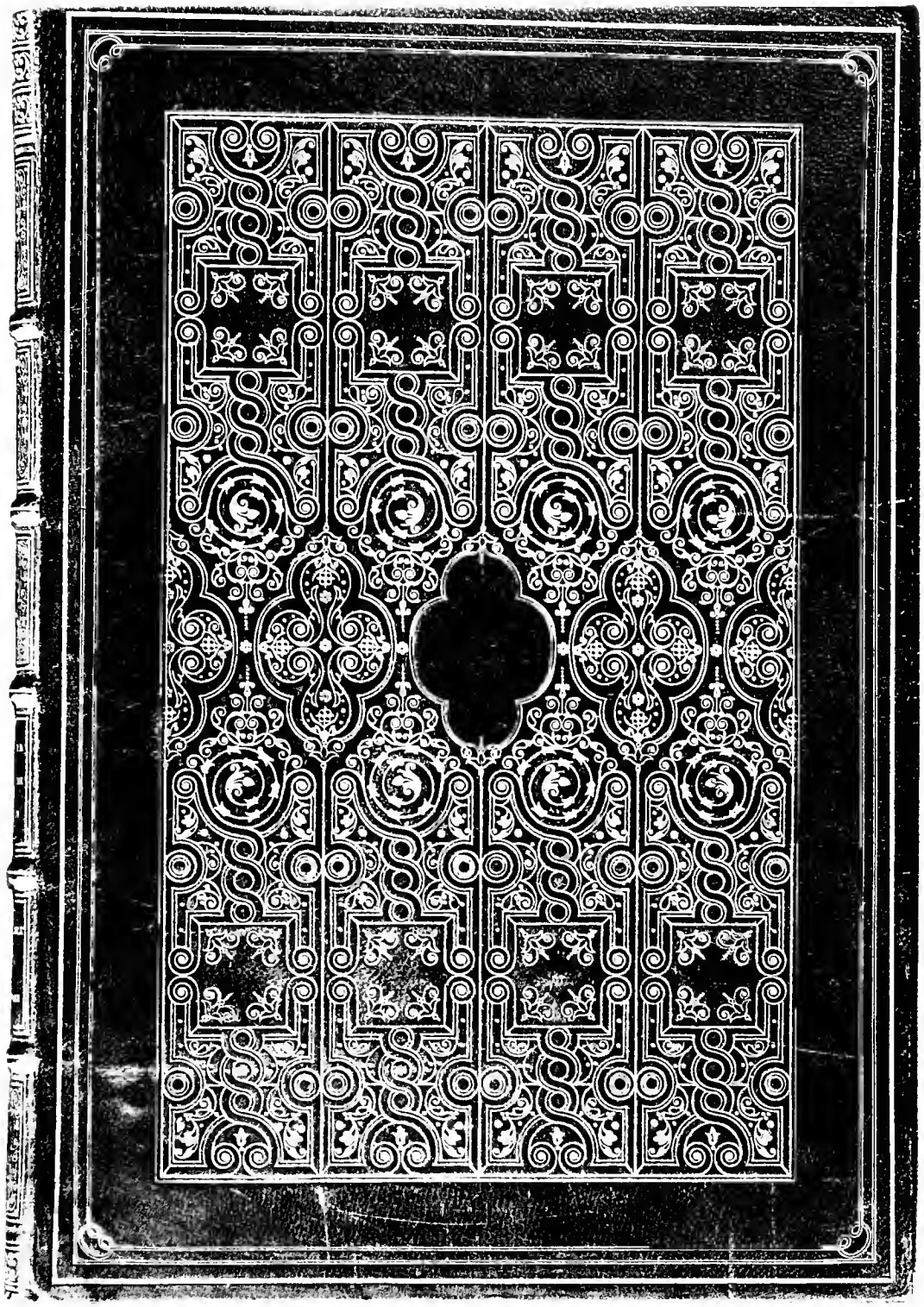
CEST LE MISTERE DE LA RESURRECTION DE NOSTRE SEIGNEUR IESUCRIST.

IMPRIMEE À PARIS. [1495 ?]

(*Colophon.*) CY FINIST LE MISTERE DE LA ·RESURRECTIŌ DE NOSTRE SEIGNEUR IHESUCRIST COMPOSE PAR MAISTRE IEHAN MICHEL . ET IOUE A ANGIERS TRIŪPHĀMENT DEUĀT LE ROY DE CECILE. IMPRIME A PARIS POUR ANTHOINE VERARD LIBRAIRE DEMOURANT SUR LE PONT NOSTRE DAME A LENSEIGNE DE SAINT IEHAN LEUANGELISTE . OU AU PALAIS AU P̃MIER PILER DEUĀT LA CHAPPELLE OU LEN CHANTE LA MESSE DE MESSEIGNEURS LES PRESIDENS. FOLIO.

ANOTHER fine specimen of modern French binding by Thouvenin is here.

This beautiful volume is bound in polished brown morocco, richly gilt, and the design on the side is worked out with the most perfect technical skill. This design is new, but it is built up of several well-known ornaments. A very pleasing effect is obtained by the use of an untooled border round the richly-tooled portion of the side.



LE MISTERE DE LA RESURRECTION DE NOSTRE SEIGNEUR IESUCRIST

Bound by Thouvenin.

Plate LXII.

There is a beautiful *doublé* of red morocco richly tooled with a different design in a border of brown morocco.

The name of the artist is found on the end cover at the foot of the *doublé* and on the lower panel of the back.

This book was purchased by the Trustees in 1847.

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